(ISSN 0163-7266) 48760

NOVEMBER 1984 $2.00

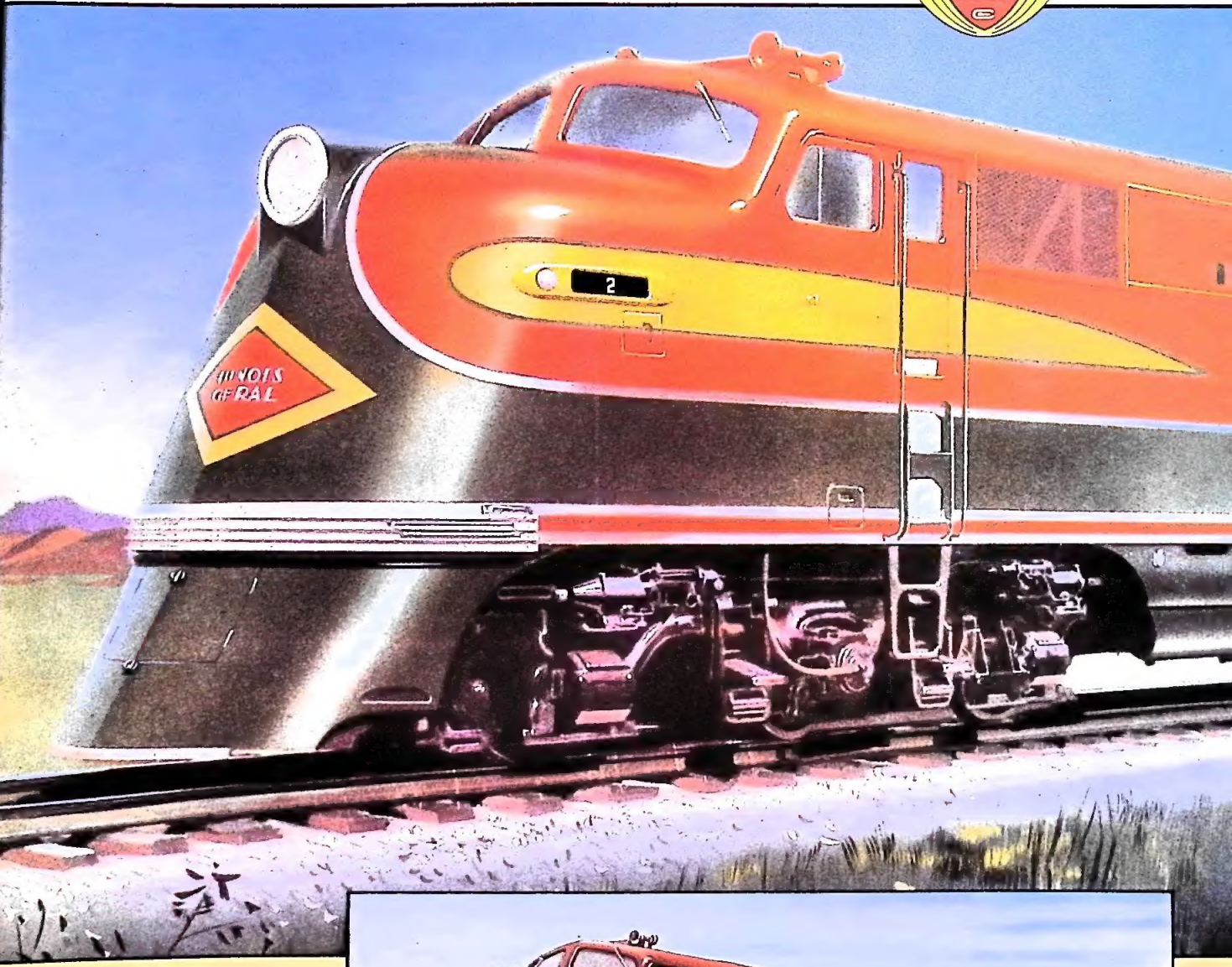
RAILFAN

RAILFAN & RAILROAD

A DECADE OF RAILFAN

10 YEARS

RAILFAN'S TENTH ANNIVERSARY



How EMD developed paint schemes

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KODACHROME: DALE WOODLAND

LEHIGH VALLEY colors live again on SW1 26 of the Towanda-Monroeton Shippers Lifeline, here at Monroeton on May 12, 1984. The T-MSL is six miles of former LV operated by Shaffer's Feed Mill in Monroeton. The 26 was built 9/29/39 as Richmond Terminal 50 and worked for RF&P, Canton R.R. and McCormic Sand in South Amboy, N.J., going to T-MSL in 1977.

Railnews

KODACHROME: MIKE DEL VECCHIO, BOB BAHRS, BOB ROSE AND DAVID DAY

THE DL&W CUTOFF in northwestern New Jersey is being torn up, and on July 31, 1984, the power for the rail-removal train was posed at Greendell Tower for a final photo (right). See page 28.

KODACHROME: JIM GRAY

KODACHROME: ROGER KUJAWA

CHICAGO & ILLINOIS MIDLAND is putting the traditional red and white stripes back on all units that had them originally. Rebuilt SW1200 23 is shown at Springfield on June 27.

KODACHROME: JACK ARMSTRONG

BOUND FOR CHINA, the first of 220 C36-7s for the Peoples Republic of China were testing at GE in Erie in July. Units are shipping from Norfolk.

BATTEN KILL RAILROAD has painted its ex-VTR RS3 605 in new colors and is offering charter passenger service, like this trip at Greenwich on June 3.

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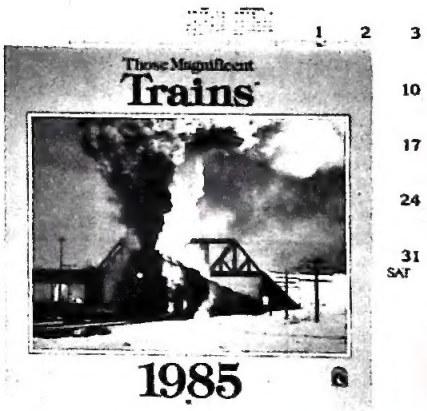

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From the Publisher's Desk: Railfan's Tenth Anniversary

Railroading has undergone monumental changes in the ten years since the first issue of RAILFAN was published. During those ten years we've witnessed the creation of Amtrak, VIA and Conrail and seen many other mergers.

Equipment is changing as piggyback trains, unit trains and other new types of rolling stock become more flexible to the ever changing needs of shippers, often dictated by economic necessity. High speed passenger travel has become a reality in Japan and Europe and is talked about in North America. New rapid transit systems are operating or are under constuction after years of dependence on motor coaches and motor cars. Escalating costs could well see development of narrow gauge subway systems such as are now undergoing texts in Japan. Monorail systems still remain a tourist amusement although politicians often view them as the transit of the future. Even the steam locomotive could well have a place in railroading's future if the price of fuel oil would again escalate. Conventional steam locomotives are still produced in the Peoples Republic of China, and one must assume that they are still cost effective for their economy. Could we one day see Chinese built steam locomotives of a more modern design operating on American rails? GM and the other locomotive manufacturers are still putting their faith in the diesel, although research in alternative fuels continues.

Phyllis and I recently drove over the area served by the former Lackawanna main line which was featured on that first cover of RAILFAN as NKP 2-8-4 759 blasted its way up the Poconos before the approach to Scranton. The line has been out of service for some years under Conrail and only one of the two tracks remains. Conrail recently severed the connection from the Delaware Water Gap some miles east to the former Port Morris yard, presumably to assure that no competition would resume service from points west, north or south. Gary Hart used a Steamtown steam loco and cars for a campaign train but Steamtown's move from the verdant hills of Vermont to the former anthracite center of Scranton may prove to be no more successful that the Hart campaign unless the fires used to light the steamer are also lit under some of the people who are to make the move happen. Gone, too, is the Delaware & Hudson's route over Mt. Arrarat, D&H trains now using the less arduous former DL&W betwen Scranton and Binghamton. Several former branch lines in the Binghamton area have blossomed forth in Susquehanna yellow & black as Walter Rich's rail empire expands.

During those ten years, RAILROAD MAGAZINE was incorporated into RAILFAN's pages, so that our heritage dates back in time to 1906. It's unlikely that we'll bring railroad fiction back to these pages, but we might reprint some of the older tales in book form at some future date. There was lots of exciting railroad lore in those pages and modern day readers can get the feel of soft coal smoke, the rigors of snow-covered mountain passes and the thrills of a bygone era by reading those great tales. Railroading has changed since I first started reading RAILROAD, and it has changed since we first started publishing RAILFAN. There will be more changes in the next decade. Change has been a part of the engineering sciences and social development of railroading ever since the first flanged wheel touched a rail over a century and a half ago. RAILFAN & RAILROAD will be there to record that future, the present and the fan trips which bring up the past.

TRAIN

RAILFAN & RAILROAD

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Cover

Back in 1939, Paul Meyer of the General Motors Art and Colour—Industrial Design Department in Detroit, worked up some ideas in orange, green and yellow that resulted in the IC's one-of-a-kind *City of Miami* "bow wave" paint scheme. Apparently unhappy with the results, the IC returned to Meyer in 1940 for further development of the idea, and the result was the rendering of E6 "No.2" shown on the cover. At that point, someone—we suspect Meyer—suggested abandoning the green as a body color and substituting chocolate brown. The result of that was one of the all-time classic paint schemes, the IC *Panama Limited* colors of the lower GM lithograph, signed by Paul Meyer 5/27/41. The full story of these and other paint schemes begins on page 32.
Ektachromes by Jim Boyd of original "No.2" art and "4001" EMD litho.

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Fanmail

The first roadswitcher

I'm about to disagree with you on the question of "the first roadswitcher." This one has been hacked about a bit from time to time, but you've put a new slant on it by saying that a "roadswitcher" has to be 1500 h.p. in order to qualify as such. "Balderdash," I say. I think I have a more meaningful criteria. To be a "roadswitcher," a unit must be capable of, by virtue of its design, performing all three basic rail services: freight, switching and passenger. This is exactly the sales pitch used by every builder at one time or another, and it reflects the purpose of the design being sold.

This set of qualifiers boots out such other early claimants to "first roadswitcher" as the 44-ton GE and a couple other oddities. But, it also lets in a few other oddities. One of these are the two EMC NW4s of August 1938. Take a peek at page 34 of *Diesel Spotter's Guide* and you'll find a unit with road trucks and which when new carried a steam generator. Thus we have the all-purpose unit, MoPac 4102 and 4103, predating the RS1 by several years.

And yes, like the RS1 (and the later NW3 and NW5), the NW4 was powered by machinery identical to that used on contemporary switchers. But so what; since when does a loco have to be a certain size to rate as road power? The reverse is also true, in the case of several larger switcher models powered by equipment from road units (e.g., SW1500 and GP15-1). But, since these designs all had trucks of a design used on road power, and all had the option at least of carrying a boiler, they were true roadswitchers. Small ones, to be certain, but I don't think size should be the criteria, since railroad assignments came in all sizes too, otherwise why build both 2-8-2s and 2-8-8-4s?

As for the first roadswitcher by the various builders other than EMC, Alco's first was that first RS1, CRIP 748 (and 749, as both were shipped the same day), b/n 69424 of 3-19-41, reincarnated as USATC 8005 11-30-42.

Baldwin's first roadswitcher was not any of the C&G's using my standards, but French National Rys. DRS6-4-660 number 040-DA-1 (later renumbered 62001), b/n 72898 of 1-31-46. That's the shipping date, most BLW data shows the in-service date of 4-24-46, but I have better BLW data than most. This unit may still be alive, as a fairly recent French "DSG" shows 91 of the original 100 such units still in use.

For F-M, if you disallow the H20-44 (no s/g capability), their first roadswitcher was Monon H15-44 36 (later 45), b/n L-1198 of 8-30-47.

If we must split hairs and consider the 1500-h.p. roadswitcher models, then yes, C&G 601 was BLW's first, shipped 9-30-46, well ahead of BLW demo 1500 (10-20-46).

Ah, but in the Alco Department, I have a little surprise for you. D&M 466 was not Alco's first 1500-h.p. RS. Not even close. Alco b/n 73643 was assigned to Milwaukee RSC2 975, the first of that type (you show this as number 490, perhaps a later number?). The Alco ledger shows this unit shipped to the B&M for road tests on 10-9-46, well ahead of the first D&M RS2, the 467 (surprise again) of 10-30-46. (The 466, while having the lower b/n of the two, wasn't shipped until 11-1-46). The Milwaukee 975 was probably not lettered as such while on the B&M (quick, hit the photo files!), but regardless, it was completed and useable well before the D&M pair. It was returned to Alco and shipped to the Milwaukee 11-11-46.

EMD's first 1500-h.p. RS? Easy, GP7 demo 100. Oh, you scream, the BL2s came first! Surprise again; to me the BL2 is a cab unit. Consider that it had no external walkways, and all engine work had to be done indoors. I recall a WM man at Hagerstown using a choice string of four letter words about having to change injectors on the 81 just after it finished a yard job on a wicked hot July day. His comment was "these Bl2s are nothing but an F-unit with all the working space done away with." Just an F3a with a different carbody. But, the BL2 did have walkways across the ends of the unit, which no cab ever had. Perhaps it belongs in a class by itself? In any event, the lack of access to the engine from the outside sets it apart from all other roadswitchers, and I still consider it a cab. (I said that no cab had end walkways;

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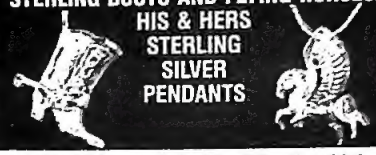

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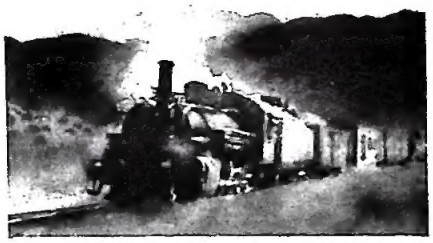

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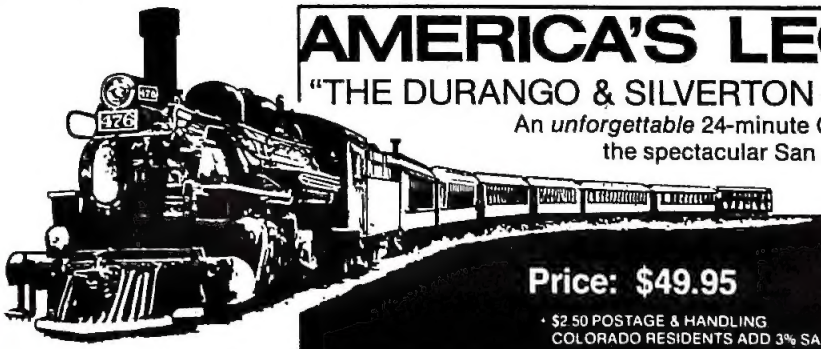

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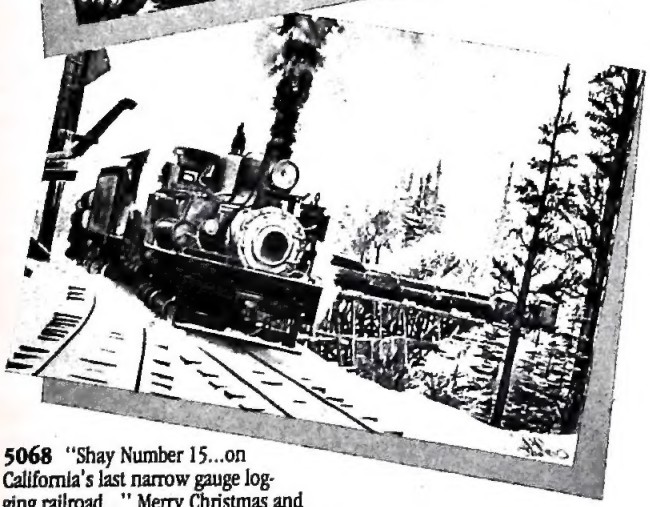
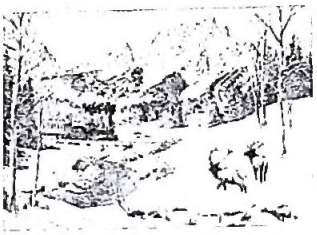
TRAIN CHRISTMAS CARDS

5072 "One of Denver & Rio Grande Western's ...1700's heads down the...Colorado Rockies..." Merry Christmas and a Happy New Year—*artist Howard Fogg*

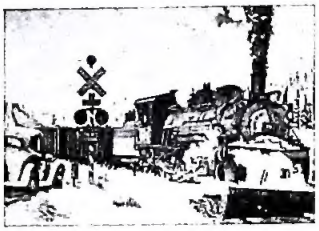


5068 "Shay Number 15...on California's last narrow gauge logging railroad..." Merry Christmas and Best Wishes for a Happy New Year—*J. Rons*

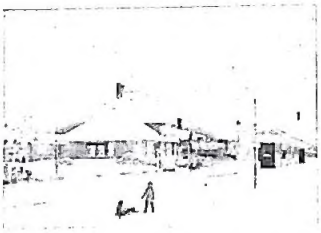


5076 May the Peace and Happiness of the Christmas Season abide with you through all the Coming Year—*artist Jodie Boren*

5062 "Rio Grande on a moonlit run" May you have the Spirit of Christmas which is Peace...the Heart of Christmas which is Love—*artist R.E. Pierce*

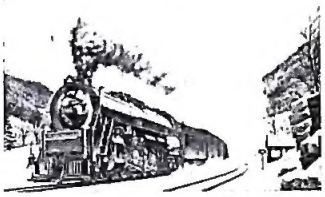


5069 "A Denver & Rio Grande Western three foot gauge..." May Christmas bring Friends...and Good Health throughout the New Year—*Rons*

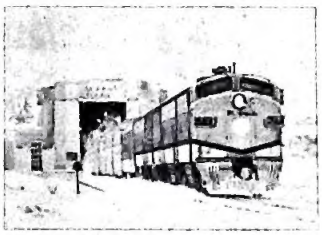


5073 "Home from Milwaukee...Road Train No. 7...is making a holiday stop..." May all the Warmth and Happiness of Christmas be yours—*G. Reid*

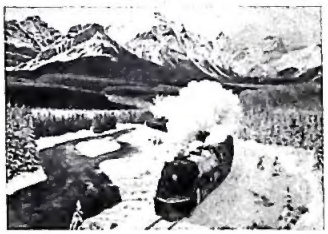
5027 "Moonlight run on the South Park Line..." Wishing you all the Joys of an old-fashioned Christmas and a Year of Happy Days—*artist H. Fogg*



5025 "The immortal Reading T-1..." May the meaning of the Season be deeper, its friendships stronger...as Christmas comes to you this year—*Fogg*

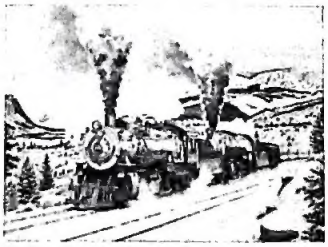


5075 "The F-9's of the Rio Grande Zephyr..." To those...whose friendship means so much...Merry Christmas and Happy New Year—*artist Jan P. Rons*



5035 "The 'Dominion'...the pride of...Canada" May the meaning of the Season be deeper...as Christmas comes to you this year—*artist Howard Fogg*

5066 "The American on a holiday run...December 1934..." With every good wish for a Merry Christmas and a Happy New Year—*artist Gil Reid*



5049 "Raton Pass-1940...The thundering roar...of the Santa Fe 'Chief'..." Merry Christmas and a Happy New Year—*artist Howard Fogg*

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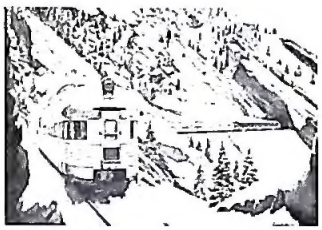
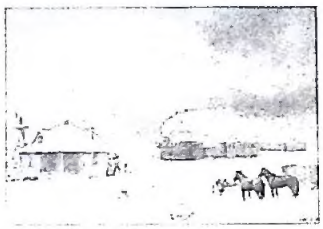
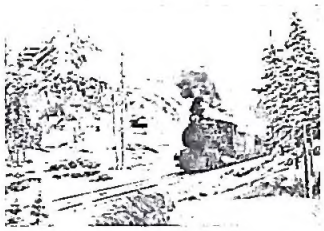


5065 "The California Zephyr...climbing the eastern wall of the Rockies..." With every good wish for Christmas and the New Year— *artist H. Fogg*

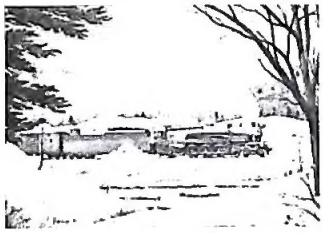


1985 To those we love and see each day and other loved ones far away... Merry Christmas and Happy New Year—*artist Carl J. Smith*

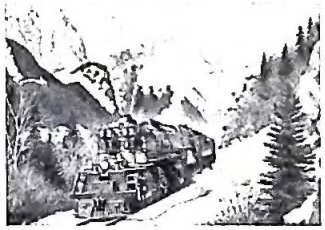
5051 "Built for the Detroit, Toledo and Ironton Railroad Company...in 1939. No. 705..." Merry Christmas and a Happy New Year—*artist M. Harvey*



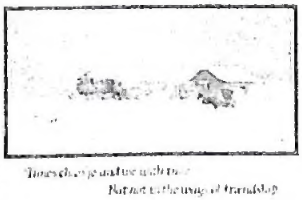
5071 "Rock Island run...10-wheeled Roger's engine..." Wishing you an abundance of the good things in life at Christmas and...the New Year—*Boren*



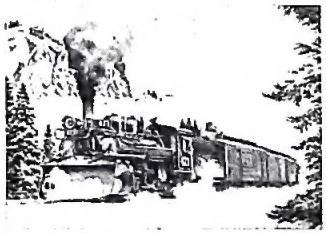
5052 "Pennsy's mighty M-1...locomotives..." May there come to you at this holiday time...Health, Happiness and Enduring Friendships—*artist Fogg*



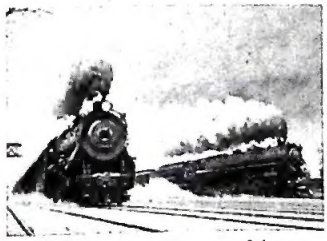
5033 "The Great Northern...Sixteen wheels drove this articulated giant..." Christmas Greetings and Best Wishes for all the Year—*artist Howard Fogg*



5077 Times change...but not... friendship. Let us keep Christmas... for its...spirit is the warmth and joy of Remembering Friends.—*artist Smith*



5074 "Rio Grande narrow gauge locomotive..." May you and yours this Christmas Day and every day...be blessed with health and happiness—*Fogg*



5034 "The great daily race of the Broadway and Century...through Chicago's Southside..." Merry Christmas and a Happy New Year— *artist H. Fogg*

5006 "The Canadian National... roamed...Canada from 1929 into the 1960's..." With Best Wishes for the Holidays and all the New Year—*Fogg*

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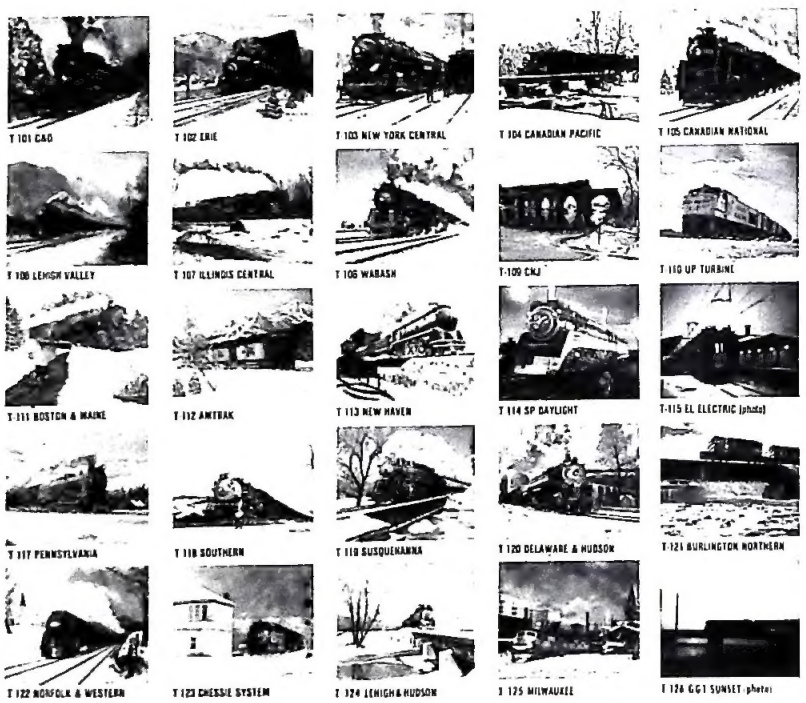

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half-true: GM&O's Ingalls 1900 had one on the rear end only.)

DAVID H. HAMLEY
Belle Vernon, Pa.

We'll concede this one right now; the RS1 or its contemporaries can fight it out for the honor of being the first roadswitcher. That 1000/1500 h.p. business is an interesting technicality, but there is absolutely no denying that the RS1 was a roadswitcher in the truest sense of the word—even if the debate rages as to whether or not it was the first—J.B.

539s at sea

Thanks to Dean Arnold for his recollections of Alco model 539 engines on the high seas in minesweeper *USS Sheldrake* (R&R July 1984). He errs however in attributing the ship to the *Raven* class, which was FM-powered. The *Sheldrake*, AM-62, and her *immediate* sisters (built at General Engineering Dry Dock Co., Alameda, Ca.) AM-63-65 (*Skylark, Starling* and *Swallow* respectively) are of the *Auk* class. Of these only one survives: the *Starling*, which was sold to the Mexican government in February 1973 where she now serves as *Valentin Gomez Farias* (G-11). Next thing you know we'll need an *Ex-Minesweeper Spotter's Guide Update!*

GREGORY P. AMES
Rochester, N.Y.

To put the blame where it is due, Mr. Arnold's letter only mentioned the Sheldrake *by name and gave no description of the ship; our friend Mike Rudinsky looked up the* Sheldrake *in his extensive library of military lore and came up with the description we included in Mr. Arnold's letter. We got one letter and one phone call pointing out this correction, so there seem to be a number of marine fans in our readership. Upon hearing of our* Auk*-spotting problems, Win Cuisinier of Portland Terminal 1101 switcher-spotting fame quipped, "I'm surprised the* Sheldrake *didn't wind up working for the Greater Portland Public Development Commission"*—J.B.

Wheeling Berks

Two nits to pick from the July R&R, both dealing with the W&LE section of "The Van Sweringen Berkshires." On page 46, there were 32, not 22 Wheeling K1's. The caption for my shot of the 6413 on page 47 at Pittsburgh Junction, Oh., was taken in June 1949, about six months *before* the December 1, 1949, NKP/W&LE merger.

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Listings in this column are published without charge and are run on a space-available basis at editor's discretion. Policy is to run two consecutive issues per entry where appropriate. RAILFAN & RAILROAD accepts no responsibility for date or time errors or cancellations. Notices must be received by Jan. 15 for May issue, Mar. 15 for July issue, May 15 for Sept. issue, July 15 for Nov. issue, Sept. 15 for Jan. issue and Nov. 15 for March issue.

RAILFAN EVENTS

NORFOLK SOUTHERN, 1984 Excursion Season. The following listings indicate: **Date,** locomotive, route and (sponsoring organization). See listings at end for addresses of sponsoring organizations and contact them for tickets, fares and specific information. Locomotive 611 is N&W streamlined Class J 4-8-4, 4501 is SR 2-8-2, and FP7s are SR green and gold diesel passenger units.

October 6-7, 611 Birmingham to Chattanooga and return each day (HOD); **October 13-14,** 4501 Shenandoah, Va., to Hagerstown, Md., and return each day on N&W (SCA); **October 13, 14, 20, and 21,** 611 Chattanooga to Crossville, Tenn., and return each day (TVRM); **October 27-28,** 4501 Knoxville, Tenn., to Asheville, N.C., and return each day (OSC); **October 27,** 611 Atlanta to Chattanooga and return (ACN); **October 28 and November 3,** 611 Atlanta to Toccoa, Ga., and return each day; **November 4,** 611 Atlanta to Chattanooga and return (ACN); **November 10-11-12,** 611 Jacksonville, Fla., to Valdosta, Ga., and return each day (NFC); **November 17-18,** 4501 New Orleans, La., to Hattiesburg, Miss., and return each day (NOC).

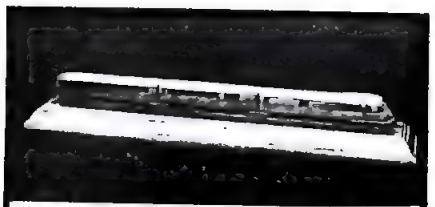
The sponsoring organizations are: (HOD) Heart of Dixie Chapter NRHS, P.O. Box 254, Birmingham, AL 35201; (SCA) Shenandoah Centennial Association, Shenandoah, VA 22849; (TVRM) Tennessee Valley Railroad & Museum, 4119 Cromwell Road, Chattanooga, TN 37421; (OSC) Old Smoky Chapter NRHS, P.O. Box 601, Knoxville, TN 37901; (ACN) Atlanta Chapter NRHS, P.O. Box 87246, Atlanta, GA 30337; (NFC) North Florida Chapter NRHS, P.O. Box 16493, Jacksonville, FL 32245-6493; (NOC) New Orleans Chapter NRHS, P.O. Box 4355, New Orleans, LA 70178.

BREWSTER, OHIO, October 6-7. Fall excursion from Brewster to Zanesville and return each day; 140-mile round trip on N&W former Connotton Valley Narrow Gauge through Swiss and Amish farming country. Power will be NS "Thoroughbred" diesels. For trip brochure, send large SSAE to: Orrville Railroad Heritage Committee, Box 31, Orrville, OH 44606.

UTICA, NEW YORK, October 13. New York, Susquehanna & Western fall foliage trip from Utica to Binghamton and return sponsored by Utica & Mohawk Valley Chapter NRHS. Alco diesel power over former-DL&W through scenic Chenango Valley. Contact: Robert Collins, 2325 West Highland Ave., Yorkville, NY 13495.

BOSTON, MASSACHUSETTS, October 13. Rare mileage and fall foliage combined on "Seacoast Special" excursion on Boston & Maine with B&M/MBTA equipment from Boston to Portsmouth, N.H. Route from Boston's Sullivan Square Station via Western Route Main Line to Rockingham Junction and then via Portsmouth Branch to Emery, continuing north on the Hampton Branch to Portsmouth—the first passenger excursion in over 15 years on the Portsmouth or Hampton branches. Contact: Mass Bay Railroad Enthusiasts, Box 208, East Walpole, MA 02032.

HAMILTON, ONTARIO, October 13. An evening of railroad slides and movies presented by the HO Model Engineers Society at St. John Ambulance Building, 500 Upper Wellington St. at 7:30 p.m. Admission $4. Contact: Ron Tuff, 115 Athenia Dr., Stoney Creek, Ontario L8J 1S4; 416/573-3560.



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HUNTINGTON, WEST VIRGINIA, October 13, 14, 20 and 21. "New River Train '84" will run C&O's scenic New River Gorge in peak fall foliage between Huntington and Hinton, round trip each day with photo runby at Thurmond. Chessie passenger equipment—Seaboard F7s anticipated as power Premium service in parlor, lounge, dome and observation cars. Contact: New River Train '84, C.P. Huntington R.R.H.S., P.O. Box 1252, Ashland, KY 41105.

HOBOKEN, NEW JERSEY, October 14. "The Lehigh River Express" excursion from Hoboken to Jim Thorpe, Pa., and return via the Boonton Line, Washington Secondary and Lehigh Main Line to Packerton Junction and Panther Valley R.R. to Jim Thorpe and Hometown, Pa. Morristown & Erie Alco diesels will power train of conventional N.J. Transit coaches. Departs Hoboken 8:30 a.m. and returns approximately 8:30 p.m. Lehigh River scenery, Allentown Yard, Hometown trestle and historic Jim Thorpe. For flyer and order form send SSAE to: Tri-State Railway Historical Society, P.O. Box 2243, Clifton, NJ 07015, or call 201/857-2987. VISA and MasterCard welcome.

DENVER, COLORADO, October 20. Union Pacific 4-6-6-4 3985 excursion over Sherman Hill with diesel in Colorado portion. Fare $75. Write for excursion brochure: Passenger Agent, Intermountain Chapter NRHS, P.O. Box 5181, Terminal Annex, Denver, CO 80217.

FT. WAYNE, INDIANA, October 20-21. Fall foliage excursion each day from Ft. Wayne to Lafayette, Ind., through the Wabash Valley on N&W using NKP 2-8-4 765. Contact: Ft. Wayne Railroad Historical Society, P.O. Box 11017, Ft. Wayne, IN 46885.

MIDDLETOWN, NEW YORK, October 27. Bus tour of the route of the Lehigh & New England Railroad sponsored by the Ontario & Western Railway Historical Society to cover right-of-way from Goshen, N.Y., to Lehigh Gap, Pa., following main line and cement branches. Historical brochure included. Depart Middletown 8:00 a.m. and return 7:30 p.m. Tickets limited. Send SSAE for information and prices: O&WRHS, L. Boselli, 19 Payson Road, Cornwall-on-Hudson, NY 12520.

LOS ANGELES, CALIFORNIA, November 2-4. Private car excursion from L.A. to Sacramento and return with equipment carried on Amtrak trains 11/14. Trip sponsored by Ventura County Modular Railroad Club. Fare is $198. Contact: VCMRR Railfan Trip, P.O. Box 7271, Ventura, CA 93006, or phone Doug Friend 805/643-1626.

LOS ANGELES, CALIFORNIA, November 3. "Third District Local" excursion from L.A. to Barstow and return with high-level chair cars plus PRS lounge and diner. Daytime over Cajon Pass plus AT&SF freight-only Third District via Santa Ana Canyon, Corona and Riverside to San Bernardino. Fare $75. Departs L.A. 9:00 a.m. and returns 7:15 p.m. Sponsored by Pacific Railroad Society, Inc. Send SSAE to: Third District Local, P.O. Box 2858, Riverside, CA 92516-2858; 714/684-7458.

WILMINGTON, DELAWARE, November 3-4. The Wilmington Chapter NRHS will sponsor two trips over the Octoraro Railroad using ex-PRR gas-electric "doodlebug" 4662. Each trip will cover portions of both the ex-Reading Wilmington & Northern Branch and ex-PRR Octoraro Branch; both trips together will cover entire operational portion of the Octoraro Railroad. Leave Greenville (Wilmington) 8:30 a.m. each day. Send SSAE to: Wilmington Chapter NRHS, P.O. Box 1261, Wilmington, DE 19899.

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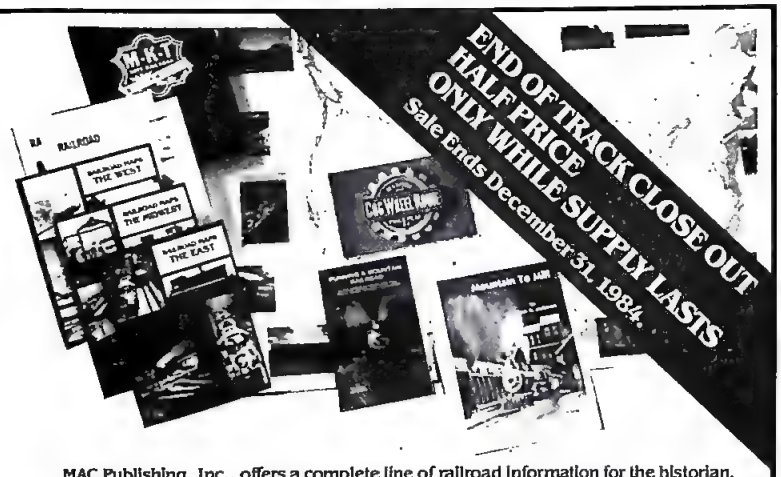

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RAILROADIANA MEETS

ST. JOHN, NEW BRUNSWICK, CANADA, October 5-7. Model Railroad Show & Hobby Fair hosted by the Port City Model Railroad Club, an affiliate of the NMRA North East Division, at City Road Armories in St. John. Registration 5-9pm on Friday, open to the public noon-9pm Saturday and 10am-5pm Sunday. Admission $2. Call 506/657-6218 or contact the Scale Model Shop, 41 Prince Edward Street, St. John, N.B. E2L 3S1.

LOCK HAVEN, PENNSYLVANIA, October 7. Fifth Annual Clinton County Railroad Meet at the Dunnstown Fire Company, 119 Woodward Ave. (Pa. Rte. 150) 9am-3pm. Adults $2, family $3. Contact: Clinton Central Model Railroad Club, P.O. Box 177, Mill Hall, PA 17751; 717/753-5815.

LIBERTY STATE PARK, NEW JERSEY, October 7. "Rail Expo" railroadiana, model railroad and toy train show & sale at the CNJ Passenger Terminal on the Hudson River at Liberty Park in Jersey City (Exit 14-B N.J. Turnpike). Live steam 1½" scale model of CNJ camelback 4-6-0 774 on display along with operating model railroads, historical displays and slide/movie shows. Over 300 dealer tables available. Adult admission $2.50, kids under 12 with parents free. Contact: Communipaw Commemoratives—Rail Expo, P.O. Box 831, Pamrapo Station, Bayonne, NJ 07002.

ZANESVILLE, OHIO, October 12-14. Whistle Stop Train Show & Flea Market at Colony Square Mall, 3575 North Maple Ave. Friday and Saturday 10am-9pm and Sunday noon-5pm. Free parking and admission. Hosted by Railway Employees Assoc., P.O. Box 16489, Rocky River, OH 44116; James Madden 216/476-0456.

SCOTTSDALE, ARIZONA, October 13-14. "Railfair" to be held at McCormick Railroad Park, 7337 East Indian Bend Road. Free admission. Contact: Steve Lehman, 7337 E. Indian Bend Rd., Scottsdale, AZ 85253; 602/994-2312.

WHISTLE STOP TRAIN SHOW & FLEA MARKET, sponsored by the Railway Employees Association, P.O. Box 16489, Rocky River, OH 44116 (James Madden, 216/476-0456), will be held at the following locations and dates. All include free parking and admission.

Sharon (Hermitage), Pennsylvania, October 19-21, Shenango Valley Mall, North Hermitage Road in Hermitage, Fri. and Sat. 10am-9pm, Sun. noon to 5pm.

Cincinnati, Ohio, October 26-28, Eastgate Mall, 4601 200 Eastgate Blvd., Fri. and Sat. 9am-10pm, Sun. noon-5pm.

GREAT AMERICAN TRAIN SHOW, a model railroad show with layouts on display and trains for sale, trains to operate and "how to" model building clinics sponsored by NIART, Inc., 239 James St., Bensenville, IL 60106 (phone Bob Brush of Jeff Saxton at 312/766-4417), will be held at the following locations and dates. Fare for each is $4 for adults, kids free (discount tickets available at local hobby shops). Hours each day noon to 6pm.

Columbus, Ohio, October 20-21, Franklin County Veterans Memorial, 300 W. Broad St.

Indianapolis, Indiana, November 10-11, Indiana Convention Center, 100 South Capitol.

San Antonio, Texas, November 17-18, San Antonio Convention Center, South Alamo and East Market.

St. Paul, Minnesota, December 1-2, St. Paul Civic Center, I.A. O'Shaughnessy Plaza.

St. Louis, Missouri, December 8-9, Cervantes Convention Center, 801 Convention Plaza.

Denver, Colorado, December 15-16, Denver Merchandise Mart, 451 East 58th Avenue.

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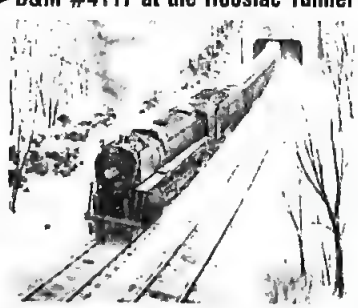

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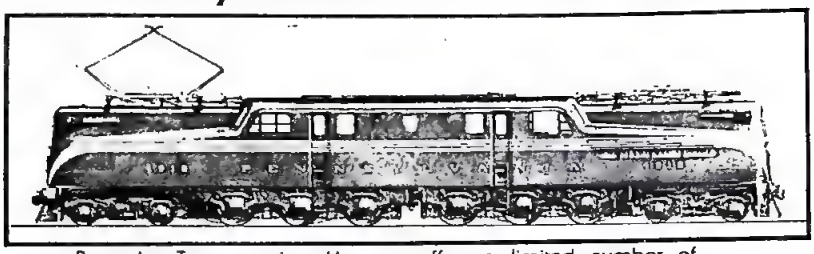

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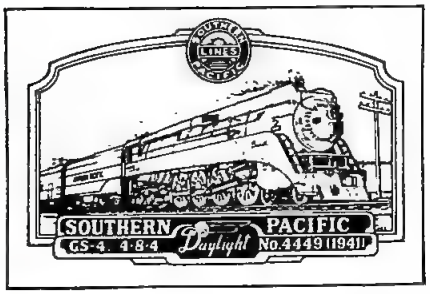

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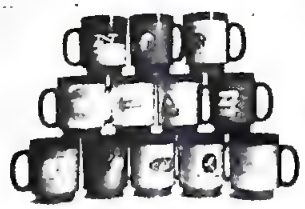

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SHREWSBURY, MASSACHUSETTS, October 21. Mass Central Railway Society Railroad Show at Shrewsbury Jr. High School, 10am-3pm. Tables $10. Also Northeast N-Trak and test tracks. Adults $2.50, kids 7-12 $1, seniors $1. Contact: Walter Chazotte, 162 Walnut St., Shrewsbury, MA 01545, or phone 6-10pm 617/845-7331.

FT. WAYNE, INDIANA, October 27. Three Rivers Modurailers All Gauges and Railroadiana Flea Market & Swap Session at St. Joseph Township Fire House, 6033 Maplecrest Road (corner St. Joe Center Road), 10am-4pm. Six-foot tables $5 in advance. Contact: Tom Jones, c/o TRAIN, P.O. Box 15404, Ft. Wayne, IN 46855.

LEXINGTON, MASSACHUSETTS, October 27-28. Second Annual B&M Railroad Historical Society Railroading Extravaganza at Minuteman Regional Voc. Tech. School, 10am-4pm. Admission $2 adults and $1 children. Contact: Donald A. Clerke, P.O. Box 674, South Windsor, CT 06074; 203/644-4375.

GREENBERG'S Great Train, Dollhouse Miniature & Toy Show will be held at the following locations and dates. Dealer information: Sharon Armacost, 301/239-2456; sales tables $20. Admission $4, under 12 free with adult. General information: Greenberg Publishing Co., Sykesville, MD 21784; 301/795-7447.

Williamsburg, Virginia, October 27-28. William & Mary Hall; from north take I-64 to Exit 56, Rt. 132 to U.S. 60 west. 11am-5pm each day.

HAUPPAUGUE, LONG ISLAND, N.Y., November 24-25. Colonie Hill, LIE Exit 57, 11am-5pm.

PITTSBURGH, PENNSYLVANIA, November 24-25. Pittsburgh Expo Mart, Monroeville Mall, Pa. Tpk. Exit 6, 11am-5pm.

PHILADELPHIA, PENNSYLVANIA, December 1-2. Philadelphia Civic Center Convention Hall (I-76 to South Street Exit), 11am-5pm.

TIMONIUM, MARYLAND, December 8-9. Timonium Fairgrounds Exhibition Hall (I-83 exit 17), 11am-5pm.

YOUNGWOOD, PENNSYLVANIA, October 27. Steel Valley Train & Toy Show at the Youngwood Fire Hall, Rte. 119 North off Exit 8 of Penn Turnpike; 11am-4pm. Dealer tables $15. Adults $3, kids under 12 with parent free; 10% discount to senior citizens. Contact: Mrs. Catherine Daum, P.O. Box 10977, Pittsburgh, PA 15236; 412/653-6940.

DEARBORN/DETROIT, MICHIGAN, October 28. Redford Model Railroad Club's "Trainorama '84" to sell and swap railroadiana and models. Railfan films and operating layouts featured. Dearborn Civic Center, 15801 Michigan Avenue at Greenfield, 10am-4pm. Adults $1.25, kids under 12 free with adult. Contact: Frank E. Gendernalik, P.O. Box 1174, Dearborn, MI 48121; 313/937-0361 (evenings).

LITTLETON, NEW HAMPSHIRE, November 3. Fifth Annual Fall Model Railroad Show sponsored by the Ammonoosuc Valley Railway Association at the Continental 93 Motor Inn (Exit 42 off I-93), 10am-4pm. Railroad flea market, dealer displays, slide show and largest operating modular layout in New Hampshire. Contact: Roger Robar, 17 Pine St., Lisbon, NH 03585; 603/838-2807 (evenings).

TORONTO, ONTARIO, November 3. Second Annual Toronto Slide & Photo Sale & Swap hosted by the Toronto Transportation Society at the Lakeshore Community Center, 2445 Lakeshore Blvd. West at Mimco Ave. 1-5pm. Admission $1.

ROCHESTER, NEW YORK, November 4. Toy Train Collectors Society Ltd. Train Show, Sale & Swap Meet at Minett Hall, Monroe County Fairgrounds, 11am-4pm. Contact: Stan Slade, 233 E. Commercial St., East Rochester, NY 14445; 716/248-5735.

PHOENIX, ARIZONA, November 4. Sahuaro Central Railroad Swap & Sell at Valley Bingo Hall, 2225 N. 16th St., 10am-4pm. Admission $1, family maximum $4. Contact: Sahuaro Central, P.O. Box 31519, Phoenix, AZ 85046; 602/993-2886.

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PITTSBURGH, PENNSYLVANIA, November 9-10 Steel Valley Train & Toy Show at Castle Shannon Memorial Hall, Route 88 Friday 6-10pm, Saturday 11am-4pm Adults $3, kids under 12 free Group & senior rates Contact Catherine Daum, P.O. Box 10977, Pittsburgh PA 15236, 412/653-6940

OKLAHOMA CITY, OKLAHOMA, November 10-11 Central Oklahoma Railfan Club's 1984 OKC Train Show at Kirkpatrick Center, 2100 N.E 52nd St Saturday 9am-5pm, Sunday 11am-5pm. Museum tours, operating layouts, displays modeling clinics by Malcom Furlow and more Adults $2, kids $1 Contact: Ed Birch Jr., 1313 W Britton Road, Oklahoma City, OK 73114.

LARAMIE, WYOMING, November 17 Laramie Plains Model Railroad Club Annual Show at St Laurence School Gymnasium, 4th and Sheridan Sts , 10am-5:30pm Open free to public. Contact: John Maki, 1010 Ord St., Laramie, WY 82070; 307/742-4932

CINCINNATI, OHIO, November 17-18. 17th Annual Model Railroad Exposition at Scarlet Oaks Vocational School, 3254 E. Kemper Road in Sharonville, 10am-8pm Saturday and noon-5pm Sunday. Take Mosteller Exit off I-275 east off I-5. Hosted by Greater Cincinnati Division 7, Mid-Central Region NMRA. Adults $2, family maximum $4 Dealer packets from: Rick Lasita, 3268 Deborah Lane, Cincinnati, OH 45239, 513/385-2958.

GREENWICH, CONNECTICUT, November 18 Westchester Model Railroad Club Fall Train Meet at the Greenwich Civic Center in Old Greenwich (one mile from Exit 5 of I-95), noon-4pm. Adults $3, spouse free, kids 12-15 $1, under 12 free with adult Contact: Frank Pisante, P.O. Box 358, Rye, NY 10580; 203/323-6832.

KENILWORTH, NEW JERSEY, November 18. Tenth Annual Non-Affiliated Train Show at Veteran's Hall, 33 S. 21st St., 9am-4pm. Buy, sell, swap all gauges, door prizes, running displays. Preregistered tables $13. Adults $2, kids under 12 free. Contact: Ralph Avella, 1923 Church St., Scotch Plains, NJ 07076; 201/322-6240 or 561-8863.

PEORIA, ILLINOIS, November 18. River City and Illinois Valley Railroad Clubs joint model railroad and railroadiana swap meet at Illinois Central College on Rte. 24 just east of Rte. 116; 11am-4pm. Includes slide shows and operating layout. Donation $1, kids under 13 free with adult. Tables $5 in advance and $7 at door. Contact: Roger Kujawa, 1612 W. Columbia Terr., Peoria, IL 61606; 309/676-8382.

CHARLOTTE, NORTH CAROLINA, November 24. Piedmont Carolina Model Train & Hobby Meet at Holiday Inn North, 3815 N. Tyron St. at Craighead Road, 9am-4pm. Admission $2. Buy/sell railroadiana, model train and hobby items. Contact: David Summerford, Rt. 1 Box 41, Pineville, NC 28134; 704/588-0147.

FORT MEYERS, FLORIDA, November 24-25. Model Railroad & Live Steam Exhibition sponsored by Scale Rails of Southwest Florida, Inc., at the Masonic Temple, Fowler Street and Anderson Ave., Saturday 10am-1pm and Sunday 10am-5pm. Featuring O, HO, N and various live steam operating layouts plus clinics, videos and slides. Donations appreciated. Contact: G. Underwood, 1984 Exhibition Committee, 503 NE 15th Ave., Cape Coral, FL 33909; 813/936-1618.

ALBANY, NEW YORK, December 1-2. Mohawk & Hudson Chapter NRHS 21st Annual Banquet featuring Jim Boyd's tape/slide program "Who Says Steam is Dead?" Saturday evening. Contact: Bobbi Ballard, P.O. Box 3, Poestenkill, NY 12140; 518/283-5668. Sunday "Great Train Extravaganza" 10am-4pm at Empire State Plaza Convention Center (just off I-787) with operating train layouts, displays, railroadiana, collection sell/swap. Adults $2, kids 6-12 75¢, family max. $6. Great Train Extravaganza, Box 385, Delmar, NY 12054.

NIAGARA FALLS, NEW YORK, December 1-2. Toy Train Collectors Society, Ltd., Train Show, Sale & Swap Meet at Niagara Falls Convention Center on Fourth Street, 11am-4pm. Contact: Terry Lemieux, 2735 Orleans Ave., Niagara Falls, NY 14303; 716/285-6095.

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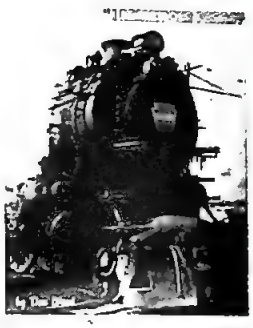

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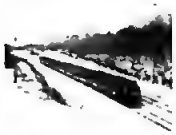

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What's new?

Remember Reid McNaught's color shot of the *Louisiana Daylight* on the bridge over Lake Shasta on the inside rear cover of the September '84 R&R? Well, Dale Sanders had a very similar view that he used on the centerspread of the June 1984 *CTC Board*, which is now available in a very handsome 20"×30" full color wall poster—that scene deserves large-size presentation. It's a truly fine job at a very reasonable price: $7 plus $1.50 per order postage (Cal. res. add 6% sales tax). Send check or money order to: *CTC Board*, 4449 Poster, 25 Buehler Ave., Oroville, CA 95965.

If you still want more on the *Louisiana Daylight*, *Shade Tree Books*, P.O. Box 2268, Huntington Beach, CA 92647, has compiled a 64-page softcover featuring photos of both the 4449 and 8444 in their runs to the New Orleans World's Fair. It sells for $12.60 postpaid.

Looking to sometime next year, Don Ball, Jr., advises that he has in the works a "glorious full-color book" on the Pennsylvania Railroad. We'll give you the details when they're available.

The Last of the Giants, the famous Union Pacific film about the 4-8-8-4 Big Boys is now available on a 25-minute videocassette from *Rail Memories*, P.O. Box 22363, Oklahoma City, OK 73123. It is available in Beta or VHS for $49.95 ($35 each in orders of two or more) plus $1.75 each for shipping.

Artist Ron Flanary is continuing his "Great Trains of the Southland" full-color lithograph series with Print VI, a steam-era scene of Corbin, Ky., featuring L&N "Big Emma" 2-8-4 1960 and a whole collection of other engines on the servicing tracks beneath the coaling tower. The 16"× 20" print, limited run of 750 signed and numbered, sells for $25 plus $2 handling and First Class postage from *R&W Enterprises*, 1713 Ave. E., Big Stone Gap, VA 24219 (Va. res. add 4% tax).

Any diesel fan will want to have a copy of Kalmbach's latest offering, *Diesels from Eddystone: The Story of Baldwin Diesel Locomotives*, by Gary and Stephen Dolzall. It is an 8½"× 11" 152-page softcover illustrated history of Baldwin's diesel production from 1925 through 1956 and includes 316 black & white photos ranging from builder's photos to action views—the photo reproduction is quite good, though some of the photos tend to be a bit small. The book also includes a complete Baldwin production list, including foreign units. It appears to be quite accurate and complete, and all those rugged old Baldwins are a real delight to have in one place. The book sells for $18.95 from *Kalmbach Publishing Co.*, 1027 N. 7th St., Milwaukee, WI 53233.

A really comprehensive book on the Soo Line has been long overdue, and now one is in the works from probably the best-qualified author one could ask for. Wallace W. Abbey is not only a lifelong railfan photographer/writer but served for a time as public relations head of the Soo Line. His 224-page book, *The Little Jewel*, is promised for mid-November 1984 from *Piñon Productions*, 781 McCarthy Blvd., Pueblo, CO 81005, and will sell for $39.

Joe McMillan and Bob Olmsted have teamed up on a new 136-page hardcover book about the Toledo, Peoria & Western. *The Peoria Way* will be available in October 1984 and will sell for $29.95 postpaid from *McMillan Publications*, 3208 Halsey Drive, Woodridge, IL 60517.

Also in the works is a 152-page hardcover book by Louis Marre and John Baskin Harper entitled *Frisco Diesel Power*. With authors like that, the name says it all, and as it is published by Interurban Press, one can expect a quality production. It will sell for $28.95 from *Interurban Press*, P.O. Box 6444, Glendale, CA 91205. They say it'll be ready in August 1984.

Calendar Call

Railfan calendars just seem to keep getting better and better, and the crop for 1985 includes some of the best yet from both the established suppliers and a few newcomers.

Living up to a well-established reputation for quality after six years of publication, "Those Magnificent Trains" for 1985 by Charles Ditlefsen features very good reproduction on full-color photos in an oversize 12"×24" folded-out wall format. Quite a number of the photos are from Al Chione's collection and include a UP Big Boy action view in the snow from 1955, an intriguing NYC publicity photo by Ed Nowak of five observation cars lined up inside Chicago's La Salle Street Station in 1949, B&M Pacif-

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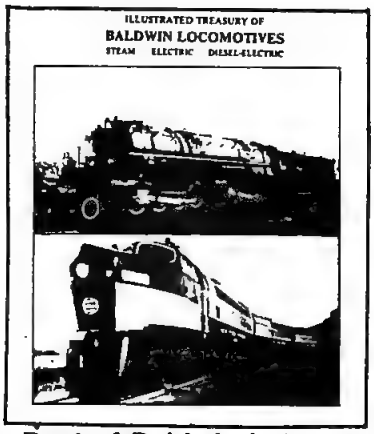

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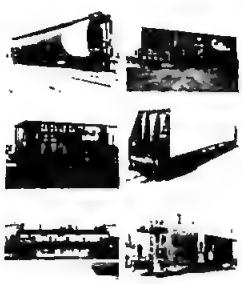

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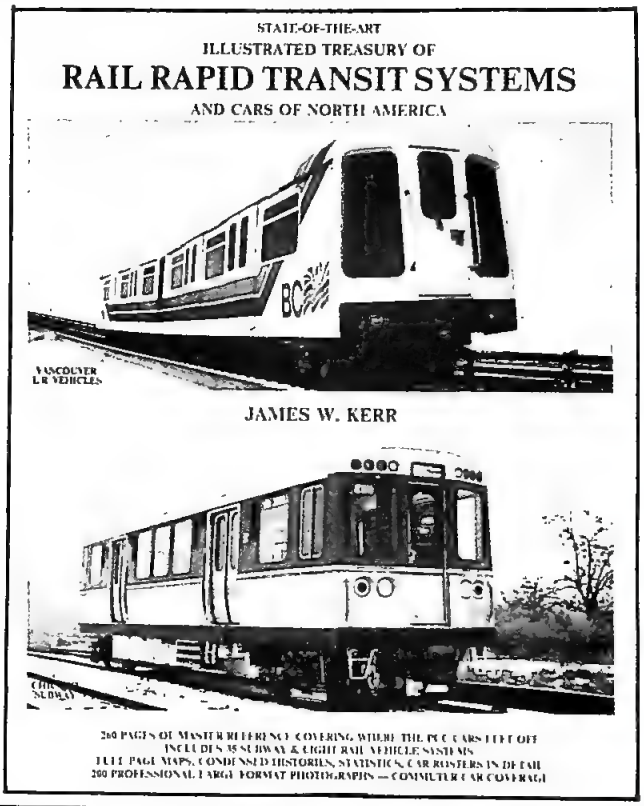
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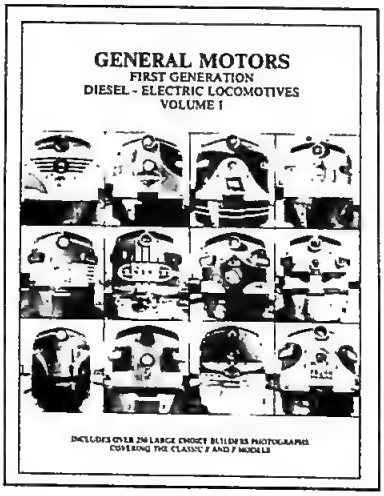
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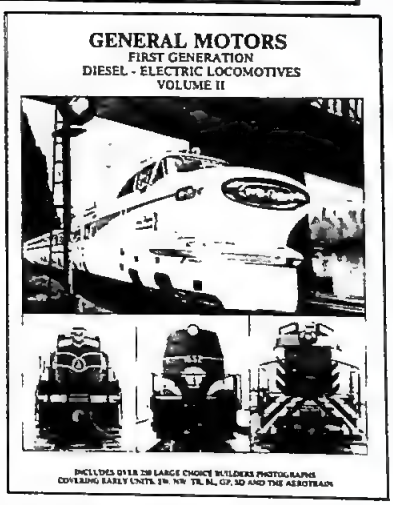
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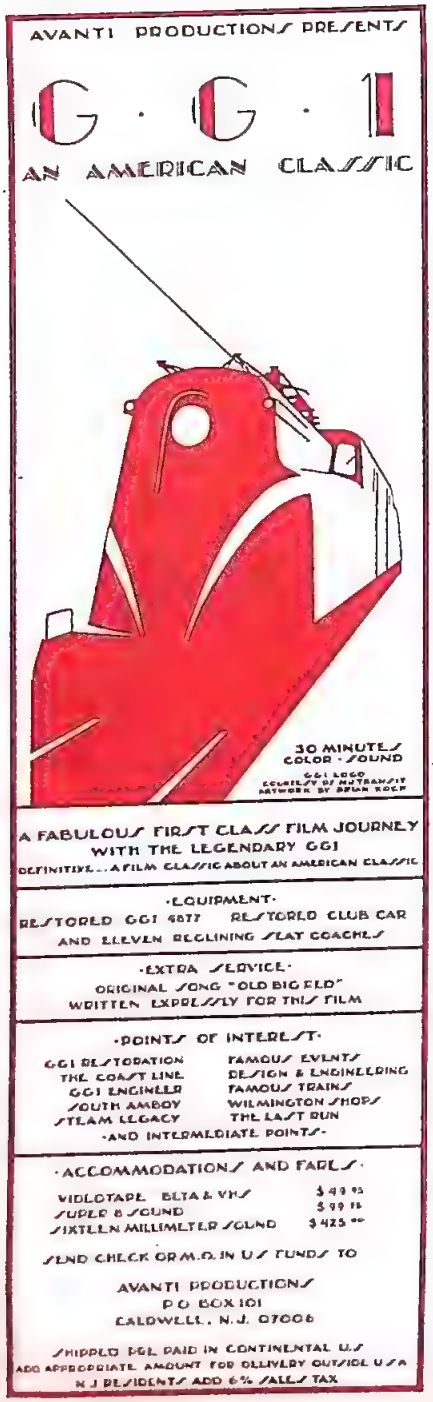
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ics in the Reading Highlands roundhouse, and a striking view of a Milwaukee Bi-Polar on the *Olympian Hi* at Deer Lodge in 1958. Subjects from other photographers include a Steinheimer shot of three SP SW1500s, a Stan Kistler action view of a West Side Lumber Shay, Amtrak's SFZ in the snow by Dick Dorn plus Soo SD40-2s, a D&RGW K-28 at Durango at night, a D&RGW SD40T-2 in fall colors, a close-up of *Daylight* 4449 and a stunning scene of a Pacific Electric red interurban along the surf near Huntington Beach in 1949 by Robert T. McVay. The calendar is available from *Charles Ditlefsen*, P.O. Box 1087R, Mill Valley, CA 94942. The price is $7.95 plus $1.50 postage (Cal. res. add 48¢ tax), overseas postage $4. They take VISA or MasterCard.

One of the most notable new entries into the field is artist Ted Rose (probably best remembered for his layout work and color cover on Kalmbach's *Canadian Steam*), who has done a series of watercolors for his full-color 1985 calendar on "The Chili Line," the D&RGW's narrow gauge Santa Fe Branch. The 12"×18" folded-out wall format calendar features a beautifully-reproduced original watercolor for each month (suitable for framing), each depicting a different scene from the Chili Line ranging from a water tank in the snow at No Agua, to a night snow scene at Santa Fe and a K-28 against a Spanish mission church in a hazy twilight. Ted's paintings have done a beautiful job in capturing the atmosphere of one of the lesser-known of the D&RGW narrow gauge lines—and the layout and reproduction of the calendar are absolutely top-notch. Keep in mind that these are watercolors in the truest sense of the media, with a "loose" style but technical accuracy of subject detail. "The Chili Line" calendar is available at $12.95 postpaid UPS or First Class (N.M. res. add 63¢ tax) from *Hod Carriers Ink*, P.O. Box 266, Santa Fe, NM 87504. They can also be ordered by calling toll-free 800/621-5199 (800/972-5858 in Illinois) and using VISA or MasterCard.

Even the premier of black & white calendars has added some color for 1985, and the results are impressive. The "Westrail Productions 1985 Calendar" features a beautiful Ted Benson broadside of *Daylight* 4449 on the cover and four color spreads inside along with their usual masterful b&w work on the rest. The color subjects include a moody 10:30 a.m. "dawn" over an Alaska R.R. mixed in mid-winter, Sierra R.R. Baldwins in two different paint schemes, Amtrak at night at Flagstaff, and—in a great example of quick work—a Dick Dorn spread on the *Louisiana Daylight* northbound along the coast at Gaviota. Both the color and b&w spreads feature Westrail's established format of a primary photo accented by one or more smaller related photos. The subjects in b&w include a WP Baldwin and GE 70-tonner on the Tidewater Southern, McCloud River's 2-6-2, UP 3985, SP's "Jawbone" detour, SP's Visalia Electric, a truly different view of Amtrak's CZ on the D&RGW at Plainview, the BN at Bieber and a D&RGW freight at twilight. The back cover features "the first known use of four-color process to reproduce a black & white photo in a railfan publication" (which was a way of saving production costs on the four-color cover sheet). The 14"×22" folded-out wall calendar features heavy stock and superb reproduction and sells for $8.95 postpaid in U.S. (outside U.S. add $2 postage; Cal. res. add state and local tax). Available from *Westrail Publications*, P.O. Box 300, Glendora, CA 91740-0300.

An extremely attractive layout and great choice of photos makes "Red Cars/Yellow Cars" 1985 Calendar of Southern California Transport Memories an unexpected delight. Alternating full color photos of Pacific Electric and Los Angeles Railways, the calendar includes some really striking scenes of L.A. traction action with numerous street scenes and scads of vintage automobiles showing up everywhere. The 11"×17" folded-out wall calendar features heavy stock and excellent photo reproduction. It is available at $5.95 from the *Orange Empire Railway Museum*, P.O. Box 548, Perris, CA 92370 (Cal. res. add 6% tax, L.A. County 6½%; price includes 3rd Class mail, add 60¢ for First Class).

The *Chesapeake & Ohio Historical Society, Inc.*, has produced their attractive "C&O Calendar" for 1985 with a color view on the cover of a 2-6-6-6 and 2-8-4 at Russell and b&w inside of a "flying pumps" 4-8-2 at Rich-

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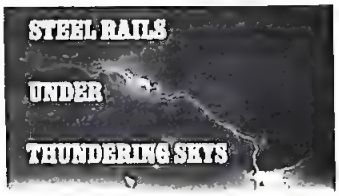

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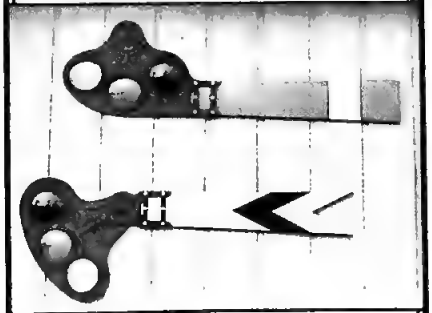

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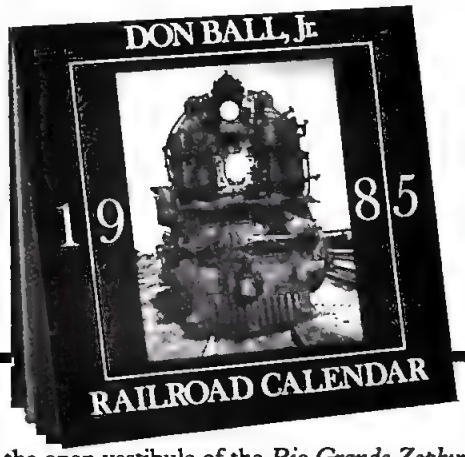

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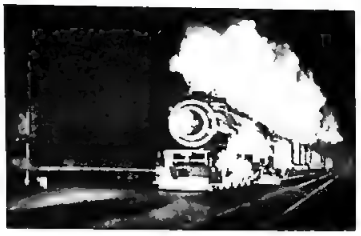

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mond, a 2-6-6-6 in New River Gorge, a 2-10-4 in action, three Geeps on the Big Sandy, the Pere Marquette engine shop in 1943, K4 2700 on the FFV, a 2-8-2 in Indiana, E8s at White Sulphur Springs, shrouded 4-6-4 490 in action and roster shots of an 0-8-0, F-18 Pacific and a BL2. The photo reproduction is good on slick stock. The 11″× 17″ folded-out wall calendar sells for $3.75 postpaid (Ohio res. add 5% tax) from 1985 Calendar, Department 12, 2610 McDaniel Court, Grove City, OH 43123.

Traction Publications **by Joe L. Diaz**

ST. LOUIS CAR COMPANY ALBUM, A Photographic Record, Interurbans Special 91, by Andrew D. Young, is a 166-page, 11″ × 8½″ hardbound, with over 260 photographs depicting the output of one of the country's leading builders of electric railway, street railway, interurban, rapid transit/subway and railroad cars. The "Quality Shops," as the car builder referred to itself, produced an amazing variety of transportation equipment including aircraft, automobiles and even self-propelled rail cars. In addition to the company/builder photographs, there are numerous very interesting views of the inside workings of the car builder. Also included are excellent examples of company brochures describing various equipment, appliances, seats, etc. The outstanding attraction of this book is the great variety of electric railway cars built by St. Louis illustrated herein. Photographic reproduction is excellent, including a modest color section featuring some of the builder's later output from the color film era.

This is a quality publication for our continuing pleasure. Available at $29.95 plus $1.50 postage and handling from *Interurban Press*, P. O. Box 6444, Glendale, CA 91205

MORRIS COUNTY TRACTION COMPANY, by Larry Lowenthal and William T. Greenberg is a 40-page, 8½″ × 11″ softcover book in which is presented an interesting and creditable account of a rural and small town trolley line running from the edge of a great traction metropolis to a mountain lake resort, serving many small towns along the way. The Morris County Traction Company began operation in 1904 in the town of Dover, New Jersey. Many struggles were to be encountered and surmounted in the early years, not the least troublesome being with the resistance of the Delaware Lackawanna & Western Railroad to the traction company's crossing its right-of-way.

The company's first cars were twelve Jackson & Sharp wooden railroad-roof cars mounted on three axles (Robinson Radial trucks). Over the years the company purchased a wide variety of cars from several builders, large deck roof cars, arch roof wooden double-truck cars, even 15 single-truck Birneys from J. G. Brill in 1919. The last and certainly most modern were ten steel double-truck safety cars from Osgood Bradley in 1919.

In 72 photographs, many from the very early years, we are given a good view of the operation. Photographic reproduction is largely good, particularly considering their vintage. The company ceased operation in 1928, and the Public Service Railways of New Jersey motorized the operation.

Several maps are provided, along with an equipment roster, which is somewhat lacking in the details of the cars and their eventual disposition. This is a worthwhile publication on a little known traction company. Available at $7.00 from *William T. Greenberg*, 64 Franklin Road, Denville, NJ 07834.

Book Reviews

New England Alcos in Twilight, by Scott Hartley; 72 11″×8½″ pages, softcover. Published by *PTJ Publishing, Inc.*, P.O. Box 860, Homewood, IL 60430; $17.50.

My association with the Alco diesels of New England has been a long one. Beginning with a visit to the Maine Central in the late sixties, which included the chance to run S2

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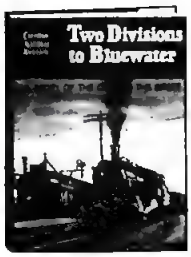

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Two Divisions to Bluewater

Peter Bowers' story of Canadian National to the Bruce — features mainlines and branches from Guelph and Stratford, through Palmerston to Great Lakes ports of Owen Sound and area. Beautiful photos of branchline railroading in Ontario during the 1950s, capturing nostalgic mixed trains in steam. Size 8½" x 11". Colour jacket. Hard cover.

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James Plomer's history of the origin, services and decline of Central Ontario Railway, from Picton on Lake Ontario northward almost to the meeting of the Ottawa-Parry Sound line. Excellently researched detail of the railway and the area served. Includes several present-day scenes and locomotive roster. Size 8½" x 11". Hard cover and dust jacket.

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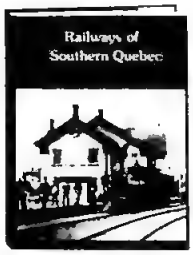

160 pages • 90 photos

Railways of Southern Quebec (Vol. I)

Derek Booth's story of railways in Southern Quebec province, later constituents of Canadian Pacific, or Canadian National. Tells about South Eastern, Vermont Central, Montreal Portland & Boston, Montreal & Atlantic, others;and the breaking of the Grand Trunk monopoly. Fully indexed; appendices, bibliography, 10 maps including railway abandonments. Size 6" x 9". Hard cover.

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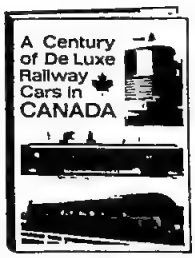

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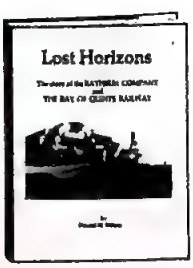

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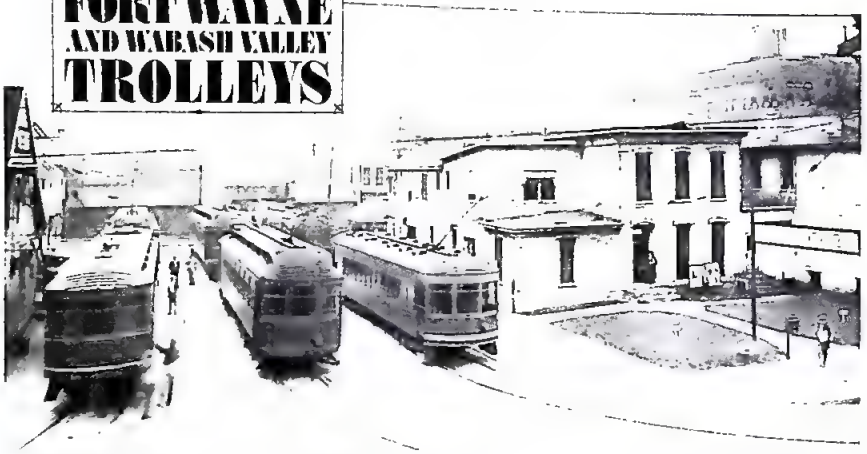

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302 from the roundhouse to the Waterville yard lead, New England (and its Alcos) kept calling me back. Subsequent visits included cab rides on ex-Rutland RS1s; chasing Central Vermont and Canadian Pacific RS11s, RS18s and C424s across the Northeast Kingdom; and watching CP Rail's tireless "Vermont" S2s and RS2s perform their duties between Wells River and Richford.

Relentless change has inevitably altered the Alco situation in New England. Maine Central has retired all but one of its Alco switchers while CV RS11s still move the "paper trains" with alacrity, but a weakened bridge at Wells River has rerouted CP Rail's Connecticut River Line traffic (which was run in pool trains with the B&M) to the parallel, also Guilford-controlled, Delaware & Hudson. Even the Vermont Railway has replaced its pristine ex-D&H and ex-L&HR RS3s with a former-TP&W SW1500 and ex-Conrail and BN Geeps. The ranks of Alcos are growing thinner, even on their "last frontier."

New England Alcos in Twilight is a nicely done remembrance of Alco's declining reign in the Northeast. The 72-page book is rife with color, which makes its $17.50 price tag certainly worthwhile. The color is generally very good, with only a couple of instances of dark reproduction or unbalanced color.

A wide variety of the Alcos which served the region is represented, from Penn Central's ex-New Haven HH660 up through the latest CN HR412s on the Central Vermont. The book covers the period from the late 1960s through the present, which it seems is the author's personal frame of reference, true to its title. Don't look for pristine New Haven FAs or B&M RS3s. Other books (such as *America's Colorful Railroads* and *New England Diesels*) have dwelt at some length upon the salad days of the New England Alco; Hartley's book is of the contemporary era.

All of the trunk lines serving the region (including Bangor & Aroostook, with its lone S3) are touched upon, while the shortlines are given equally thorough treatment. Even the elusive Grafton & Upton and Fore River Railroads of Massachusetts have found their way into these pages.

In summary, *New England Alcos in Twilight* is an attractive, thorough and informative book which will delight Alco lovers everywhere. As a veteran New England railfan, I say, "It's the next best thing to being there"—WALT LANKENAU.

Review: Scanner Radio

The hottest thing in the railfan scanner radio field right now is the new HX1000 handheld programmable 30-channel scanner from Regency. Because the demand far outstrips the supply at the moment (the first units went out to dealers in July), we were able to borrow one from Pro Custom Hobbies for only a relatively short time, and thus this is

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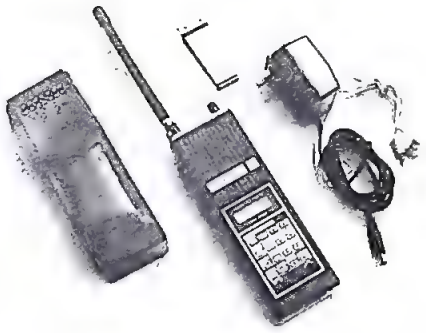

more a sneak preview than a full-fledged review.

In a nutshell, this radio is a beauty. It combines the convenience of a programmable scanner with the versatility of a hand-held—with the performance equal to or slightly better than the best of the crystal-controlled hand-helds. In side-by-side tests with my Fannon/Courier Slim Scan 6-HL (which I consider a very good scanner and use for all of my railfanning), the new Regency HX1000 seemed slightly stronger in pulling in a signal, and its speaker had noticeably better clarity at the full volume settings required for most outdoor work.

The HX1000 incorporates a number of design features which solve some of the inherent problems of the earlier hand-held programmables. The rechargable battery pack attaches to the radio with a plug connector, eliminating the problem of a sharp jolt causing the batteries to break contact momentarily with the spring-loaded holders resulting in a total loss of programmed memory. And when the rechargable batteries finally gave up after about twelve hours of constant use on a long day of chasing the Southern FP7s, the programmed memory was intact the next morning after recharging—the batteries "died" by dissolving the audio into unsquelchable static at the same time the liquid crystal display went blank. A reserve battery circuit protects the programmed memory. To prevent accidental reprogramming of the unit by unintentional bumping of the keys, HX1000 has a keyboard lock switch on the side that completely neutralizes the keyboard.

The Regency HX1000 operates on six frequency ranges: the 148-174 MHz high band VHF used by most railroads, plus low band VHF 30-50 MHz, amateur band VHF 144-148 MHz, UHF amateur 440-450 MHz, UHF standard 450-470 MHz and UHF extended 470-512 MHz. Thirty channels can be programmed into the radio, and it scans the channels at the rate of about 16 per second—or to put it another way, in full scan, this little hummer really rips! It scans the channels much faster than you can follow the numbers changing.

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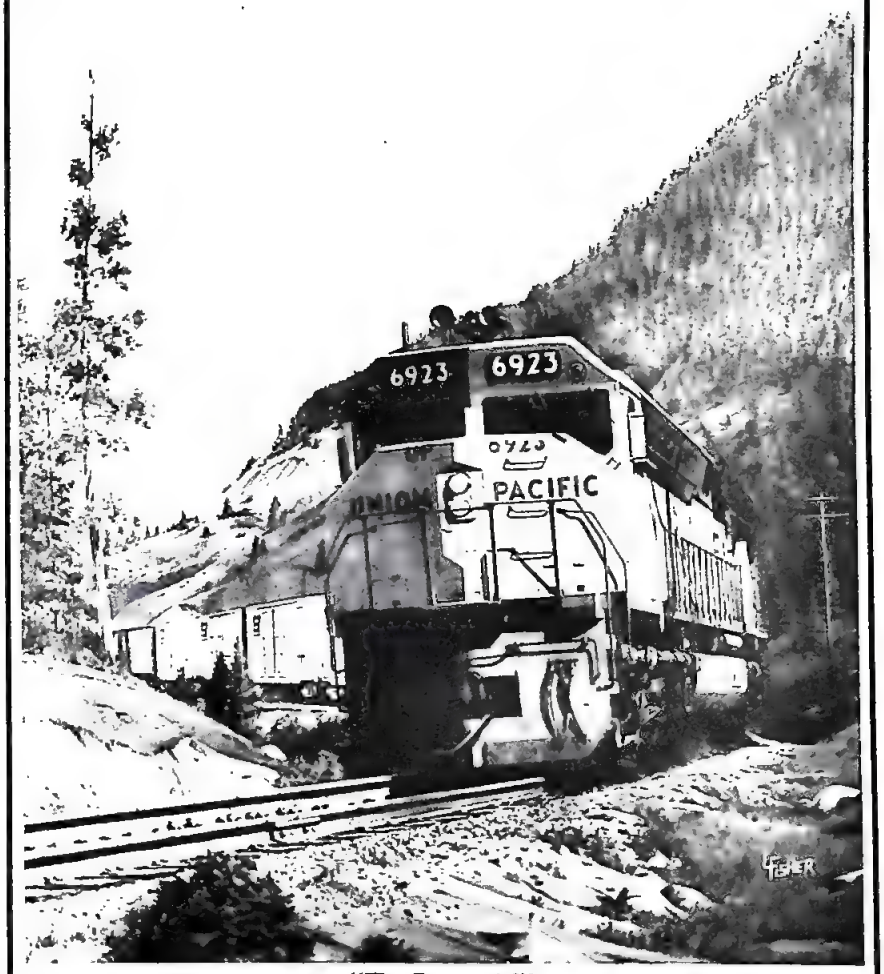

"The Centennial"

Union Pacific's 6923 Centennial powers a hotshot freight thru the Blue Mountains in Oregon between Pendelton and LaGrande, in summer '79. This loco was regarded as "the world's largest and most powerful Diesel Locomotive." The U.P. was the only railroad to order any EMD DDA40X's. The U.P. had a roster of 47 units, some of which are running in 1984.

THE ARTIST: Larry Fisher's interest in trains comes from his father a Soo Line conductor for 30 years. Larry is currently the art director for KTNV-TV in Las Vegas. Larry's big break came when he was asked to do a front cover painting for the nationally distributed magazine Railfan and Railroad. His March 1981 cover of UP "Centennial" led to other magazine credits.

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quency are depicted in a reasonably large and easily-readable liquid crystal display, which includes a small side light for night reading. The 16-button keyboard includes the ten digits plus six function keys. While it will take a good deal of study and practice to utilize all of the features of this radio—such as search/scan and a clock display—basic programming is extremely simple and quick. With the radio turned on, you simply press MANUAL, the desired frequency digits and ENTER. At this point the little CH will begin to blink, and you then press the two digits for the channel number you want the frequency assigned to (one through nine are entered 01-09). With that done, the new frequency is now on its assigned channel—you can enter a new frequency with the scan halted on any channel without affecting that channel unless it is the number you assign to the new frequency.

To lock a channel out of the scan, you simply touch the desired channel number while the radio is in SCAN mode; returning a locked-out channel is done exactly the same way, just punch up the number while in SCAN. In normal use the scan delay is 0.6 seconds, though a DELAY feature will cause the scan to hold for two seconds after any transmission is ended. This is an excellent feature to have as an *option;* my only complaint with my crystal scanner is that it has a permanent delay built in, which is fine in most cases, as you can hold onto both sides of a conversation without interruption of the scan resuming, but when the railroad is duplexing (talking on one channel and receiving on another), this delay is maddening, as you almost always get the replies on the other channel chopped up because of the delay in resumption of the scan. To have the delay available both ways is excellent.

The radio also has a PRIORITY feature in which permits one channel to be sampled every two seconds even during transmissions on another channel; the priority channel will then interrupt whatever else was being received. A separate switch lets you deactivate the priority feature at will.

While programmable scanners are easiest to use when you have a list of known frequencies, most, like the HX1000, have a search/scan feature that will sample all frequencies between specified limits to detect those in use. While I did not get the chance to try this out on the HX1000, I have successfully used it in the past to locate unknown frequencies that were in use nearby; it's handy to have when you need it.

With the body $2\frac{3}{4}$" x $1\frac{9}{10}$" x $7\frac{3}{4}$", this compact little computer will fit easily into any jacket pocket, and it comes with a belt clip. At just over 21 ounces, it outweighs our 12-ounce Fannon but is still very easy to carry—my acid test was clipping it to the sun visor in my car, which is where I carry the Fannon "in combat," and the HX1000 rode there comfortably without causing the visor to swing down from the weight.

The Regency HX1000 comes with a 110-volt a.c. battery charger and a "rubber ducky" antenna. It has contacts on the bottom for a charging stand. The one optional feature I'd recommend to any railfan is an automobile cigarette lighter d.c. adaptor, as on at least one train chase, I found the day lasted longer than the twelve-hour batteries.

The radio comes with a soft protective carrying case with a clear plastic "window" over the LCD and keyboard; I found no problem at all working the keyboard through the soft plastic cover. The belt clip screws into the unit *through* the case, and the clip has to be removed to remove the case from the radio—but since the charging plug goes right through the case, it is conceivable that you'll seldom if ever have to remove the case. I haven't had to yet.

With only a couple of weekend railfan trips to test it on, I can't claim to have given the HX1000 a full laboratory evaluation, but based upon my experience I wouldn't hesitate to lay out the $279.95 price for it from *Pro Custom Hobbies,* 742 Frederick Road, Catonsville, MD 21228, 301/788-8770—J.B.

Videos

"4449: Return of the Daylight," by Daylight Productions, 4260 South Fruit Avenue, Fresno, CA 93706. Beta or VHS videocassette, 42 minutes, $59.95 (Cal. res. add 6% sales tax).

In its advertising, Daylight uses the term "The Professionals," and that pretty well sums up their efforts. This is a beautiful tape: superbly photographed, well edited and nicely narrated. The video picture quality is the best we've seen on a commercial tape. Their "story" of the 4449's *1984 Louisiana World's Fair Daylight* is broken into two segments, the test run to Eugene in April and the northbound run from Los Angeles to Portland in June.

The program begins with a look at the freshly-painted 4-8-4 in Portland, Oregon,

It is a below zero, misty morning in 1954 at the 48-stall Shoreham roundhouse in Minneapolis. This Centennial limited edition print by illustrator Philip Sularz depicts an awakened Soo Line 0-6-0T X-90 as she prepares to do battle against the bitter Minnesota cold and groaning iron. The escaping exhaust and heavy flange squeal noisily demonstrate the X-90's active role in work service at Shoreham shops. But it is fate and her future has few tomorrows. Limited edition prints are available in two sizes, 14"x17" - $15.00 ea. and 17"x20" - $25.00 ea. with a clear margin. Prints are signed, numbered, titled (Winter Goal) and printed on 65 lb. Navajo Cover. Prints are mailed in a sturdy tube with history sheet. Please include $2.00 for postage and handling. Make check or money order to:

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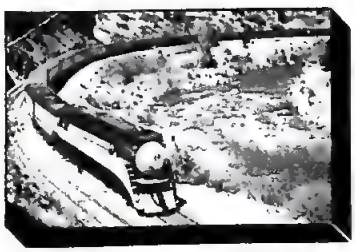

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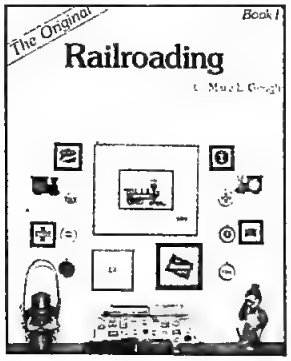

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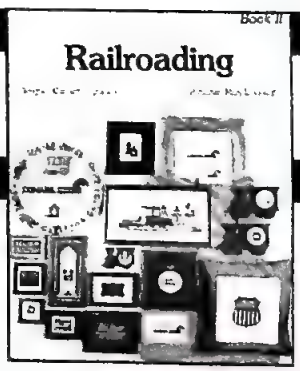

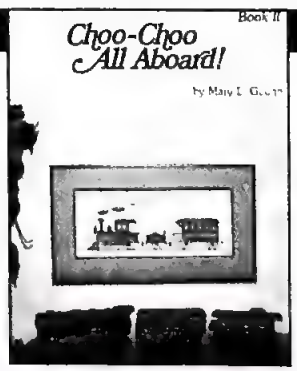

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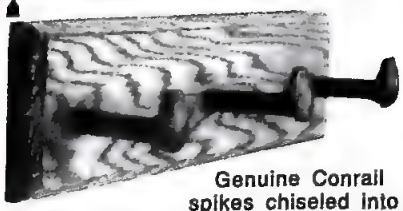

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and then follows the engine's break-in run to Eugene with a short train—the obs car carries the pre-neon tailsign, and one is struck at the vast improvement the neon sign made in the appearance of the train! My only quibble with this part of the story is the narrator's mispronunciation of "Leema" Locomotive Works; otherwise, the narration is appropriate and professionally done.

I was unable to be on hand for the northbound run out of L.A., but after viewing this tape I feel like I was right there—they were in most of the right places at the right times and got very good overall coverage of the run with minimal gaps in the action. They begin in LAUPT with the departure of a *San Diegan* on June 19, followed by scenes of the 4449 there. Then it's Amtrak's *Coast Starlight* running just ahead of the *Daylight* at the famous Chatsworth Rocks. A stunning scene of the train coming up the coast above the surf is marred only by the sound of the aircraft/helicopter "motorcade" that was a constant part of the run in California.

The photo runby at Gaviota was well handled, but the aircraft noise was back again on the northbound departure from there—the scene is rather interesting, though, in the way the 4449's exhaust ultimately drowns out the aircraft. A couple of absolutely beautiful runbys further north are Coast Line classics and devoid of airplane interference. The assault on the 2.2% Cuesta grade with *Daylight* SD40E 7342 on the point was nicely covered from a vantage point that shows the dramatic climb, S-curves and horse shoe curve in one long well-photographed sequence.

The scene then cuts to Sacramento a couple of days later with the 4449 negotiating an S-curve above Roseville to the accompaniment of clicking cameras and roaring aircraft. The northward "race" gets off to a frustrating start as the train is stopped to let the crew work on an overheated No. 2 left main bearing (see MARKERS) near Richvale. Under way again, you get an unusual view of the train crossing Lake Shasta on the lower level of the double-deck bridge. Then it's a triumphant arrival into Dunsmuir with McCloud River 2-6-2 25 running alongside through the crowd.

The run has become a mechanical struggle, and a couple of scenes around Mt. Shasta show the train running late with diesel helpers. Above Klamath Falls, however, the problems are resolved, and a number of fine runbys depict the train completing its trek into Portland.

Stan McInturf, who was both photographer and editor, has had nearly 15 years experience in professional TV/film work, and his superb camera handling and crisp editing make this production a pleasure to watch. Although you wouldn't know it by viewing, the test run to Eugene was shot on 16mm color negative film and transferred to tape, while the run north from L.A. was done on broadcast-quality video equipment.

The 1984 *Louisiana Daylight* was one of the most visually exciting rail ventures of recent years, and there are going to be a lot of films/tapes/slide sets available on it. This tape by Daylight Productions is one of the first on the market, and it will surely wind up as one of the best—J.B.

We'd like you to meet...

Walter C. Lankenau

A new name has been added to the masthead of R&R with this issue: Walt Lankenau, contributing editor. Walt has written numerous book and product reviews for R&R and RAILROAD MODEL CRAFTSMAN in recent years, and in August 1983 joined the Carstens staff as managing editor of CREATIVE CRAFTS & MINIATURES Magazine. Since his work with CC&M is a full-time task, Walt will have no specific duties on R&R, but he will contribute ideas, reviews and features as his time permits.

Walt was born in Queens, N.Y., on July 12, 1953, and his family moved to West New York, N.J., shortly thereafter. His interest in railroading caught fire at an early age, during many stroller rides to the city parks atop the Palisades, which overlooked the New York Central's Weehawken yards and docks.

The park nearest home overlooked the middle of the classification yard, limiting his trainwatching to a horde of Alco switchers, which he came to love. The engine terminal and yard throat, farther south, were filled with lightning-striped road power, with the West Shore passenger station standing farther beyond. Occasionally he could go to the

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park above the tunnel, which provided a grand view of the yard throat and its rare motive power treats. While he has no distinct memories of the O&W, the image of an NYC RS12 trundling a two-car passenger train into the tunnel remains.

Over the next decade and a half, most of Walt's railfanning was done from atop those cliffs. While that may seem limiting to some, a surprising variety of equipment came to Weehawken during that time. Coal trains from the LV and CNJ brought a rainbow of foreign power. Soon after Walt moved from West New York to Weehawken, Alco field tested the Espee DH643 hydraulics on the West Shore, occasional B&M and Burlington Geeps appeared, and for a week or two in 1967, a fleet of E7s powered West Shore freights. Then there was the Central's fleet of steam tugs, which ran up through the PC merger. He never thought that railfanning three miles of railroad on a bicycle was limited!

The acquisition of a driver's license in 1970 broadened his horizons just a bit. Setting out one day on U.S. 46, he wound up in Scranton, shooting EL C424s on the Bloomsburg branch. "Hey, Ma, I'll be a little late. . . I just started following the signs, and I'm in Scranton!"

By this time his favorite NYC had become the troubled Penn Central, and soon the many other railroads of northern New Jersey found his favor. A brief stay in Colorado, shortly after graduating high school, opened up more railfanning opportunities.

By this time, Walt had become interested in railfan photography. It was his good fortune to become acquainted with photographer Ron Hill of Denver through a mutual acquaintance at Denver University. "Ron was unmercifully critical," Walt recalls. "But thanks to him, I developed a critical eye. He probably influenced my photography more than anyone." Along the way, Walt has traveled with, and learned from, many other excellent railfan photographers.

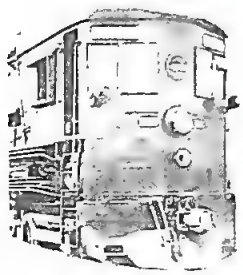
After an abortive attempt at a college career, Walt went to work as a cameraman for an electronics photography house, where he stayed for seven years. Then, in rapid succession, he became an n.c. programmer and quality control manager for a printed circuit board house, a printer for model railroad supplier CM Shops, and now managing editor of Carstens' CREATIVE CRAFTS & MINIATURES.

In addition to his duties at Carstens, Walt gets a lot of enjoyment from his part-time work as a photographer for the local daily newspaper, *The New Jersey Herald*, where he finds the variety of photo subjects a constant challenge—though it cuts down on his opportunities for weekend railfanning—J.B.

IT'S HERE!

CAB-FORWARD

By Robert J. Church



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Railnews

THE LAST RUN It can't be said that we didn't have any warning on this one, as the re-electrification of the former-DL&W 3000-volt d.c. electric commuter lines in New Jersey has been underway since about 1980. With N.J. Transit firmly established, the work on converting the d.c. system designed in 1928 to 25,000-volt commercial frequency a.c. has been making good progress in the past two years. It has involved an almost entirely new power distribution system with new insulation on the catenary and new signalling systems. The Arrow III stainless steel and air conditioned cars have been on hand for many years, often in service on the former-PRR lines.

Labor Day Weekend was the target set for the change-over, and as the date approached, numerous events were planned to celebrate. N.J. Transit held a "farewell party" at Maplewood on August 11 with free train rides and an auction of hardware off some of the old cars. Tri-State Chapter NRHS operated a fantrip over all portions of the lines on August 19, with 510 passengers riding the eight-car train. The return trip from Dover was made with the m.u. cars pulled by Morristown & Erie C430s 16 and 17 over the non-electrified Boonton line.

The last day of regular d.c. electric operation was Friday, August 24, with the 7:20 p.m. departure from Hoboken for Gladstone and the 7:30 to Dover. RAILFAN contributor Homer Hill, who rode the first train into Gladstone back in 1931, was aboard the last one in 1984. The Dover train was greeted at its destination with a banner reading LAST RUN DL&W ELECTRICS, JAN. 21, 1931, TO AUG. 24, 1984, and a synchronized flash photo spectacular staged by Rails After Dark (Howard Pincus, Bob Hart Jr., and Al Papp). The train was headed by parlor car 3454, relettered LACKAWANNA.

Over the following week, the power was killed and the new a.c. equipment was connected up, while train service was provided with diesel-powered trains and busses. The old DL&W cars were removed to safe storage at Mahwah, N.J., pending disposition. It is expected many will go to museums for preservation, while others will be auctioned off for use as open-window excursion cars. The era of the "Thomas Edison" cars has finally come to an end—much to the total delight of the travelling commuters who have been abandoning the drafty non-air-conditioned veterans in increasing numbers in recent years. The new Arrow IIIs should bring many of them back.

THE DL&W CUTOFF AND ROADRAILER As we reported in the September issue, the battle by Monroe County, Pa., to save the DL&W Cutoff across northwestern New Jersey was lost when no one would commit the money to purchase the line and Conrail began its rail-salvage operations. On July 31, 1984, a group of fans arranged a night photo (see page 2) of the rail train power spotted by the long-abandoned Greendell tower.

Ironically, on that same day, Bi-Modal Corporation ran its last *Empire State Xpress* RoadRailer between the Bronx and Buffalo. Lack of sufficient westbound backhaul loading was one of the primary reasons given for terminating the Conrail service via Albany that began in November 1982. The company is considering transferring its 240 vans to a Midwestern market. The Bi-Modal operation was to have been one of the "saviors" of the DL&W Cutoff by rerouting its N.Y.-Buffalo RoadRailer over the Pennsylvania-New Jersey route.

COLUMBUS & GREENVILLE Following up on our cover story of the July 1984 R&R, Columbus & Greenville Baldwins 603, 604 and 605 were scrapped by August 1984, the 605 winding up at Friedman Iron & Steel in Greenville, Miss. The 601 is in Columbus pending repaint to original colors and display, and the 606 is still working the Columbus switch job while negotiations continue regarding her purchase and preservation—if you've got the money, she's yours. And, oh yes, "Junior" Campbell did retire on April 30, 1984.

SEVERE WEATHER Maine Central's famed Mountain Division *almost* reopened on a temporary basis in July. Flooding had wreaked havoc all over Vermont in the spring and left virtually no important rail route undamaged. This included the June 28 washout of the abutments of the B&M's bridge at Wells River, Vt., on the Connecticut River line used by the B&M/CPR traffic via East Deerfield and Newport. The first detour was plugged when a freight car damaged a bridge on the CV's St. Albans-Richford branch, and the CPR was obliged to then detour its B&M connection via the D&H at Rouses Point and Mechanicville and east end traffic on the CN/GT via Groveton and Portland, Maine. When it appeared that the Wells River bridge repairs would be delayed by the state's desire to realign the highway beneath the bridge, orders were given to replace all signal batteries on the MEC's dormant Mountain Division. After this was done and the line was inspected by hirailer, the decision was reversed and, the batteries were removed as work on the Wells River bridge got the go-ahead. Guilford seems content with the detours in the meantime—GREG NAZAROW.

AMTRAK A series of accidents has plagued Amtrak this summer beginning with the derailment on May 29 of the eastbound No. 440, the *Capitol Limited*, on the B&O at Dawson, Pa., near Connellsville. While F40s 277 and 369 were damaged, only 19 of the train's 150 passengers sustained minor injuries. The cause of the wreck was a washout of the track.

On June 8, a sun kink derailed the Boston-to-Washington *Patriot*, No. 169, just outside Philadelphia, putting six of its nine Amfleet cars on their sides and causing 36 minor injuries.

A severe washout caused by a sudden torrent of water released by a broken beaver dam a mile upstream was hit by the northbound *Montrealer* on July 7 near Williston, Vermont, resulting in seven of the train's 13 cars becoming involved in a pile-up in the ravine. Three passengers, the CV conductor and an Amtrak employee were killed and 133 were injured. The worst damage was done to the sleeper and slumbercoach at the front of the train which dropped into the hole and were then battered by the following cars landing atop them. The site of the washout had been inspected only the day before.

Only four days later, Amtrak made the headlines again when its northbound *Silver Star* hit a tank truck at a crossing in McBee, S.C., killing the truck driver and the train's engineer and seriously injuring the fireman. The entire train passed through the fireball of the impact point and came to a stop well beyond it. Other than those in the locomotive cab, there were only three minor injuries on the 14-car train.

While Amtrak could rightfully point to washouts, sun kinks and tanker trucks as elements beyond its control, there was no way of avoiding the spotlight's glare on July 23 when two AEM7s and Amfleet consists collided head-on on the approach to Hell Gate Bridge in New York City. At 10:45 in the morning, No. 151, the *Shoreliner* from Boston, was traversing Hell Gate Bridge running properly on train order authority southward on the northbound track, as the southbound track was out of service for maintenance work. No. 151 was to cross back over to the southbound track at Gate Interlocking, a remotely-controlled set of crossovers on the south approach to the bridge. Northbound No. 168, the *New England Zip*, should have stopped at Gate to let 151 clear, but for some reason it continued past Gate and collided head-on with 151 about a mile beyond. Both trains were doing about 40 m.p.h. before the engineers saw that they were on the same track—something difficult to determine on a curve—and dumped the air. The impact killed one man and injured 125 passengers. The engineer of the errant 168 was among the seriously injured.

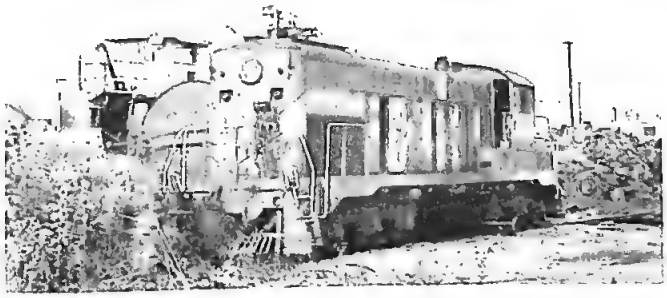
Although Amtrak President Graham Claytor made a statement shortly thereafter that the operator at F Tower, which controlled Gate, was found to have traces of drugs in his system, the cause of the mishap has not yet been determined—error on his part is only one of three possible explanations, the other two being the engineer on 168 running a red signal at Gate or a mechanical malfunction resulting in a "clear failure" on that signal (the signal showing clear even though the operator at F Tower had his levers properly set up for a stop).

THE POUGHKEEPSIE BRIDGE As if in honor of RAILFAN'S Tenth Anniversary, Conrail has announced that the famed Poughkeepsie Bridge is to be demolished. The first issue of RAILFAN contained Bob Mohowski's story of the Lehigh & Hudson River entitled, "Except that the Poughkeepsie Bridge is burning, everything is fine." The old New Haven R.R. bridge was the lifeline to New England for the L&HR, Erie, DL&W and even NYO&W, but its deck

RAILS AFTER DARK

HOMER HILL

LOUIS SAILLARD



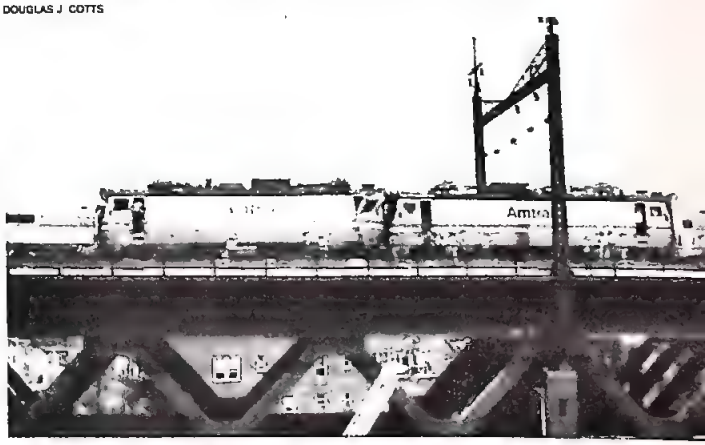
COLUMBUS & GREENVILLE Baldwin DR6-4-15 605 was in the Friedman Iron & Metal scrap yard in Greenville, Miss., about to be cut up in August. **SEVERE WEATHER** damaged the B&M's bridge (below) in Wells River, Vt.

WILLIAM MERRILL JR

THE LAST RUN of the "old DL&W" m.u. cars arrived in Dover, N.J., at 8:50 p.m. on August 24, 1984, and was greeted by a last run banner (held on the right side by Editor Boyd) and a synchronized-flash photo extravaganza. The 1929-vintage d.c. cars will be replaced by Arrow III air-conditioned cars (like those on the test run at left at Gladstone on July 29) after conversion to 25,000-volt a.c. over Labor Day.

AMTRAK had a rash of accidents during the summer. Two AEM7s collided head-on (below) on the approach to Hell Gate Bridge in New York on July 23. Five were killed when the *Montrealer* hit a washout (bottom) in Vermont on July 7.

DOUGLAS J. COTTS



RUSS KINSLEY

burned in May 1974, and the bridge has been out of service ever since—a circumstance which contributed heavily to the demise of the L&HR as a through route under Conrail (the Poughkeepsie Bridge was the only Hudson River crossing south of Albany useable by freight traffic). The bridge will be torn down, reportedly by a Texas contractor, Jet Research Center, and the anticipated plan is to drop each span with explosives after the structure is weakened by partial cutting. The demolition will begin as soon as the power company removes or de-energizes the transmission lines it has on the structure. With the restructuring of the area rail traffic patterns, there is no longer any potential for either local or through service on the route—GREG NAZAROW.

THE FIRST K37 It is well known that before Mr. Bradshaw bought the D&RGW's famed Silverton line, nothing bigger than a K28 2-8-2 had been permitted up there. That changed in August 1981 when bridge and roadbed work permitted K36 481 to venture up the Animas Canyon. Now, on June 6, 1984, the first of the D&RGW's largest narrow gauge 2-8-2s, a K37, made a round trip to Silverton. The 497 is the first K37 to steam in 16 years and should be able to put its 37,100-lb. tractive effort to good use hauling heavier revenue trains for the D&SNG (the K36 is rated at 36,200 lb., and the K28s at 27,540).

THE PORTOLA RAILROAD MUSEUM Even as other Centennials pause nearby to change crews on the OMW and WPV, the Union Pacific's newest DDA40X, 6946, rests inside the Portola, Cal., enginehouse, a permanent part of the Portola Railroad Museum collection. The Feather River Rail Society was formed in February 1983, and working with the City of Portola has leased 37 acres of the former-WP yard, including a balloon track and the two-track diesel shop building. One of their first acquisitions was serviceable WP F7 921, which was then joined by Clover Valley Lumber 2-6-2 No. 8. On the property for Feather River Railroad Days, August 25-26, 1984, were also three WP cabooses and eight freight cars—plus the Centennial. The 6946 is not presently serviceable, though future operation is anticipated.

At the Railroad Days, UP President Flannery also announced the donation to Portola of WP GP7 708 and the WP's first U30B, 3051 (originally 751), plus a GS-6 tender and an additional selection of freight cars. The Geep is expected to be operational, though the U30B—in storage long before the UP acquired it—will probably never run. The UP values the donations at more than $76,000, and in one move makes Portola one of the nation's premier rail museums.

THE LONESOME MOHAWK Those impossible rumors you heard were true. New York Central L3a 4-8-2 3001 left Dallas, Texas, on May 2, 1984, and returned via MP and Conrail to Elkhart, Indiana, for restoration by the Lakeshore Railroad Historical Foundation. In trade for the "Lonesome Mohawk," which went to Dallas originally to replace a scrapped T&P 4-8-2, the Age of Steam Museum received Amtrak GG1 4906, originally PRR 4903.

CHANGES IN COLORADO Two segments of the old Rock Island have recently seen a change in operators. The Cadillac & Lake City had been operating from Limon, Colo., to Caruso, Kan., with trackage rights eastward through Goodland to Colby, Kansas (see May 1982 R&R, page 50). However, a Kansas group known as Mid States Port Authority has now purchased from the Rock Island trustee the entire trackage from Clay Center, Kansas, to Limon, Colorado, closing the deal on May 15, 1984. Kyle Railroad Company, which previously operated most of that Kansas trackage, will become the operator for the MSPA, and its ex-BN Alco C424/C425s (and recently acquired SA&AE power) will be rolling through to Limon.

As for the displaced C&LC, they will begin operating the old RI west from Limon to Falcon, Colorado, thanks to a $1 million state grant to Elbert County to purchase the track. In anticipation of this, the C&LC ran a potential-shipper's inspection train over the line on May 5 and 7, 1984, with a good turnout of possible shippers, politicians, UP traffic men and the press. The future prosperity of the line is questionable, however, as no one has shipped anything from the towns between Limon and Falcon since the Rock Island ceased operations. The line west from Falcon to Colorado Springs has little traffic potential, and a washed-out bridge on the edge of Colorado Springs prevents any interchange there (the D&RGW has acquired and operates the old RI line west of the washout).

Under discussion for the Limon-Falcon line is steam passenger excursion service using ex-Great Western 2-8-0 75 from the GW 75 Railroad Company. Excursions with dining car service are being considered, and some movie and TV contract work is a possibility. However, insurance requirements will prevent any steam excursion service in the immediate future. If steam service is initiated, they would operate out of Limon—CHIP SHERMAN.

THE MISSISSIPPI RAILWAY & TRANSPORTATION MUSEUM, INC., got into the steam excursion business on June 16, 1984, with the dedication at Ansley, Miss., of ex-Rockton & Rion 2-8-0 No. 203 (Baldwin, 1925). They plan weekend operations between Port Bienville Industrial Park and the Seaboard (L&N) connection at Ansley, just west of Bay St. Louis on the Gulf Coast. The train consists of ex-IC RPO 1879 and rebuilt heavyweight coaches ex-SR 1002 and ex-T&P 1147. It operates on trackage rights over the Port Bienville R.R., a nine-mile, one-diesel (GE 45-ton) short line constructed in 1973 and owned by the Hancock County Port & Harbor Commission.

The locomotive was christened with a bottle of water by HCP&HC Director Jimmy DeBlanc, and invited guests included retired Clinchfield R.R. President Tom Moore. The 2-8-0 proved to be an excellent performer, and the cars are authentically painted. On the inaugural run, one fan of long seniority was listening intently from the RPO and remarked to no one in particular, "This is just like riding the Mississippi Central," (which ceased passenger operation in 1940). The operation could wish no greater compliment—LOUIS SAILLARD.

THE FIRST SD60S It's official: EMD test units 1-4 are SD60s. The four units (see page 43) have the new 710 engine and full microprocessor controls; they are rated at 3800 h.p. Unit 2 left La Grange in August to join EMD's test set at Trinidad, Colo., for high altitude testing with SD50M 8525. EMD is currently producing four high-horsepower SD models: the conventional 645 SD40-2, the 645/Super Series SD50, the 645/SS/Microprocessor SD50M and the 710/SS/Microprocessor SD60.

BOONE & SCENIC VALLEY The right-of-way of the old Ft. Dodge, Des Moines & Southern is now the home of the Boonie & Scenic Valley Railroad, operating out of Boone, Iowa. Included in their eleven-mile line is the famous FtDDM&S 156-foot high bridge overlooking the Des Moines River valley. In April 1984 they received five Chicago South Shore & South Bend interurban cars which will be used initially as trailers behind B&SV's ex-Air Force GE 80-ton centercab diesel. Future plans call for wire and electric operation plus possible steam. Meantime, the trains will be running weekends through October.

SEATTLE & NORTH COAST If esthetics could produce revenue, then the Seattle & North Coast would be prosperous today, but such is not the case. The bankrupt operator of the former-Milwaukee Olympic Peninsula line between Port Townsend and Port Angeles, Washington, lost its ICC operating authority and ceased operation at the end of June 1984. The S&NC was best known for its handsome green and yellow F7s—their future is unknown.

THE BLUE MOUNTAIN & READING The East is about to become CF7 Country thanks to the Blue Mountain & Reading, an enterprising new short line set up on the old PRR branch into Hamburg, Pa. In July 1984 the BM&R acquired ten AT&SF CF7s (2419, 21, 24, 27, 29, 32, 43, 44, 70 and 71); the 2424 will be kept by the BM&R as its 424, while the others are being brokered off to other lines in the Northeast including two to the Black River & Western and one to Nittany & Bald Eagle at State College, Pa.

Due onto the BM&R property in September are ex-CP Royal Hudson 2839 and ex-GM&N 4-6-2 425. The 2839 may see occasional special service on the BM&R, though no regular operation is planned. The GM&N 4-6-2 was purchased from Historic Red Clay Valley by the BM&R and is to be overhauled for regular operation. Both engines had been on the Wilmington &Western.

PETER WALLACE

THE BLUE MOUNTAIN & READING had ten Santa Fe CF7s parked at Hamburg, Pa., on July 17, 1984. All but the 2424 have since been sold off to other railroads in the Northeast.

CHRIS SKOW

THE PORTOLA RAILROAD MUSEUM proudly displayed UP DDA40X 6946 alongside its WP F7 921 on the grounds at Portola, Cal., on August 11, 1984. WP donated 6946 plus a WP GP7, WP U30B and other equipment.

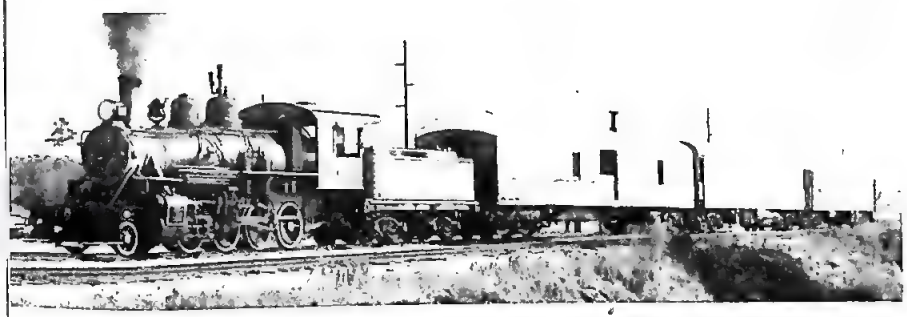
ROBERT EMMETT

JOHN C. ILLMAN

SEATTLE & NORTH COAST made its last eastbound run on June 28, 1984. F7s 102 and 103 have seven cars in tow at Discovery Junction. The bankrupt S&NC lost its ICC operating authority and shut down.

LOUIS SAILLARD

THE FIRST K37—largest of D&RGW's narrow gauge 2-8-2s—to arrive in Silverton was 497 on June 6, 1984. The big Mike will be put into regular passenger service on the D&SNG.



PAUL K. SWANSON

THE MISSISSIPPI Railway & Transportation Museum, Inc., began operation on June 16, 1984, on the tracks of the Port Bienville R.R. near Bay St. Louis, Miss. The 2-8-0 is ex-Rockton & Rion 203, acquired from Birmingham Rail & Loco in early 1983. Trains depart 1:00, 3:00 and 5:00 p.m. on Saturdays, Sundays and holidays May through October.

BOONE & SCENIC VALLEY bought five CSS&SB cars, which arrived on their eleven miles of ex-FtDDM&S right-of-way on April 24, 1984. The cars were delivered to the interchange (right) by a C&NW diesel. The B&SV will pull some of the South Shore cars with their GE 80-ton centercab until wire can be strung and electric operation begun in the future.

The Men Who Styled the Streamliners

by Jim Boyd

It was the EMD Styling Section that created the majority of the diesel paint schemes from the 1930s to the 1960s.

As we look toward the next decade of megamergers and massive changes in the familiar images of today's—and yesterday's—railroading, one thing seems fairly certain: The new paint schemes are likely to be utilitarian and uninspired. While they are not all unattractive, modern liveries tend to lack the sense of color, style and detail that characterized the early diesel era. It is understandable if a Norfolk Southern simply slaps its corporate logo on a non-scheme of dip black in the name of saving thousands of dollars in painting costs, but even in the areas where color and style can sell—such as the passenger-oriented transit authorities—today's schemes range from truly attractive to simply inept. The stylists range from highly-paid professionals to "the lady in Public Relations" or a friend of the chairman's wife, and all across the country, bleary-eyed commuters are shaken in the morning mists by garish color combinations, un-maintainable paint jobs and diesels with side stripes that are forever searching for a Boeing 727 tail above the HEP unit.

If the railroads could come up with the Santa Fe warbonnet, IC orange and chocolate, and ACL purple and gold, why can't today's railroads do the same?

Because the "railroads" didn't do it. Electro-Motive did.

While a few of the big roads—and even a handful of smaller ones—could enlist a Loewy for the *North Coast Limited*, a Dreyfuss for the *20th Century Limited* or a Kuhler for the *Mountaineer*, the majority were at a complete loss when suddenly faced with wartime traffic and 48 feet of slab-sided FT that needed painting. "The boiler is black, the smokebox graphite and the cab roof red with big white numbers on the tender," usually didn't work on a diesel.

To fill this need and to aid in selling diesels, Electro-Motive offered free styling assistance to its customers. Thus, a small group of men employed by Electro-Motive set the appearance standard for the entire railroad industry. Because of their sense of taste and style, the "Streamliner Era" paint schemes from the mid-1930s through the 1950s reflect a uniform high quality that is not often found today—and it was not often found in their day, either, as evidenced by many of the ghastly efforts made at streamlining steam locomotives back then (*Daylights*, N&W J's and Dreyfuss Hudsons were the exceptions rather than the rule).

Because the work of these men was so dominant, even EMD's competitors were compelled to imitate their style rather than deviate drastically from it. As a result, virtually all paint schemes from that era have a degree of uniformity that we have come to accept as normal. Thus, when Peter Muller Munk creates a "disco" scheme for N.J. Transit or the BN applies a white stripe that "looks like the ladder fell over," we see them as "wrong," or at least "different."

Had it not been for Electro-Motive, the paint schemes of the Streamliner Era could very well have been a chaotic horror of amateurish liveries and clashing colors. Instead, they were typified by tasteful art deco styling done with professional attention to detail and color compatibility.

The beginnings

The Electro-Motive Company came into being in 1922 in a little shop in Cleveland, Ohio. It got into the railroad business by making rather successful gas-electric motor cars using carbodies from St. Louis Car, electrical gear from GE and engines from Winton. In 1930 both EMC and Winton became subsidiaries of General Motors, which bankrolled the creative engineering of Harold Hamilton, Dick Dilworth and Charles Kettering. By 1934 the future began to take shape in the form of Union Pacific's articulated *City of Salina* and the Burlington's *Zephyr*. A year later, EMC began construction of its new locomotive factory in La Grange, Illinois, just west of Chicago.

During mid-1935 EMC turned out its first true passenger locomotives, five boxcab units each packing a pair of 900-h.p. Winton 201-A diesel engines and riding on B-B trucks. While the first three (demonstrators 511-512 and Baltimore & Ohio 50) had the appearance of overgrown gas-electrics, the final two got special treatment. Santa Fe 1 and 1A were to head the new *Super Chief*, and Chicago industrial designer Sterling McDonald teamed up with General Motors stylist Leland Knickerbocker to produce a more sculpted carbody decorated in olive green and two shades of blue with red trim and chrome accents.

The *Super Chief* was America's first luxury passenger train to be created specifically for diesel power. The "Amos 'n Andy" boxcabs 1/1A went into service on May 12, 1936, with a six-car heavyweight consist—the diesels' speed and ability to run through water stops and engine changes made possible the

EMD PHOTO

EMD PHOTO

THE MOST FAMOUS paint scheme of all time, Santa Fe's red warbonnet, was created by GM stylist Leland Knickerbocker. It was first applied to Ela No. 2, shown here at the new EMC plant in La Grange, Ill., in June 1937. The Es were a gigantic styling step from the original *Super Chief* boxcabs (*below left*) of September 1935.

unprecedented 39¾-hour Chicago-L.A. schedule, though the rest of the consist was traditional steam-era equipment. Even as the heavyweight *Super* was establishing a reputation for speed and service, the "real" *Super Chief* streamliner was abuilding at Budd in Philadelphia and EMC at La Grange.

A dramatic change in the appearance of the diesel locomotive took place between the five boxcabs of 1935 and the "Streamliners" of 1937. With crews complaining about the vulnerable position of the operating compartment in the boxcabs, EMC moved the cab up and back behind a "nose." This required a truss rather than girder frame and a longer carbody to still accommodate the two power plants. New A1A trucks provided an improved ride. The whole package was wrapped in a sleek carbody behind an elegantly tapered nose and smoothly contoured windows. The automotive influence of General Motors was being felt, as stylists from Detroit were called upon for the first time to aid in the design of a locomotive.

Santa Fe's designer Sterling McDonald had developed a Southwest Indian theme for the new Super Chief, and architects Paul Cret and John Harbeson were working with Budd to create the individual interiors. In his book *Super Chief... Train of the Stars* (Golden West, 1980), Stan Repp describes how GM stylist Leland A. Knickerbocker of the General Motors Art and Colour—Industrial Design Department in Detroit developed the paint scheme for the *Super Chief's* E1A diesels (he refers to the train as "*Super-2*" to distinguish it from its heavyweight predecessor).

Well aware of the train's Indian motif, Knickerbocker readily got into the spirit of the project. As Repp relates, "... in a long, north-lighted, slightly cluttered studio room, shirt-sleeved and wearing a green celluloid eye shade, artist Leland A. Knickerbocker, book-illustrator turned train-illustrator, had before him the rakish perspective of what could well have been an elongated automobile. Dipping a No. 7 brush into a puddle of crimson poster paint at the edge of his butcher-pan palette, Knickerbocker rendered the nose of that automobile-like shape, actually the hood of *Super-2's* own Diesel. The crimson hood had replaced the air-scoop cowls or 'eyebrows' of 1 and 1A and a narrow band of that red color ran the length of both units at floor height suggesting, as Knickerbocker said, 'the profile of an Indian head and the trailing feathers of a war bonnet.' Across the brilliant red nose (hood, if you prefer it) Knickerbocker emblazoned a bright yellow *elliptical* Santa Fe herald ... the circular one had thus given way to industrial design modification. But, heraldic revision or not, *Super-2's* crimson nose with its yellow insignia went on to become, and to remain, as familiar a symbol as the boulevard stop sign."

Thus was created one of the most famous railroad images of all time. Knickerbocker rendered the new units in a piece of heroic advertising artwork dated February 17, 1937, and the locomotives made their public debut in May of that year.

Being an automotive corporation, General Motors was well aware of the power of color and styling as sales tools. Consequently, it made available to its subsidiary Electro-Motive Corporation the services of a styling group in Detroit composed primarily of Leland Knickerbocker and Paul A. Meyer. For

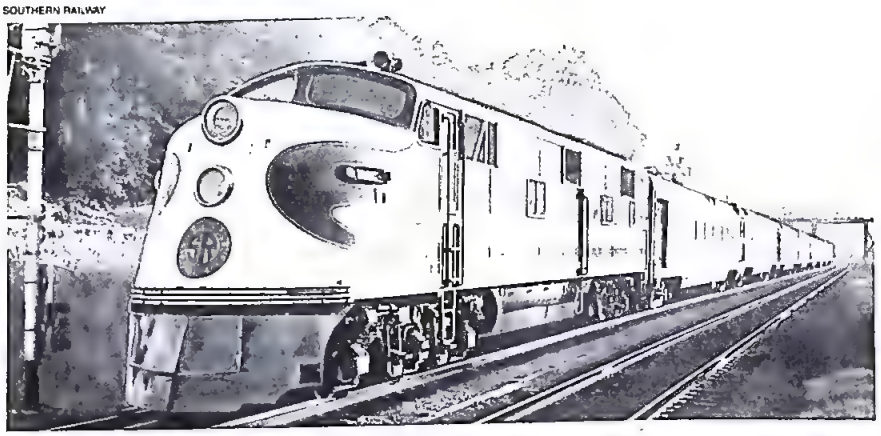
a retainer of $55,000 per year, they supplied the artwork and consultation needed by EMC until the end of 1941. The evidence suggests that although the styling group worked with the design engineers, they played only a minor role in the actual physical designing of locomotives; their primary duties involved paint styling, and advertising and sales artwork.

As with the Santa Fe project, Knickerbocker and Meyer worked closely with numerous railroads to develop the paint schemes that were destined to become classics. The color renditions in the *1941 Locomotive Cyclopedia*, published by Simmons-Boardman (and reprinted in 1971 by Kalmbach) are a virtual catalog of the creations of the Detroit group, with most of the artwork bearing Paul Meyer's signature.

There is very strong evidence that these paint schemes were *created* by the artists, not just rendered by them, as development sketches and presentation drawings of preliminary versions of many of the concepts are still in existence. An example of this would be an airbrush rendering of Southern Railway E6 2800, lettered for *The Southerner*, that shows the basic pattern of the subsequent SR scheme but having yellow where the white would be and black instead of gold accent striping. A side stripe beneath the windows (later to be eliminated) that was white on the production units is shown in orange with a black center stripe on the Meyer artwork dated 11-27-40 (the 2800 was delivered in 1941).

Another example that is rather well documented is the development of the Illinois Central's orange and chocolate *Panama Limited* scheme and its predecessor, the *City of Miami* "bow wave." The IC's first streamliner was the *Green Diamond* of 1936, a dark green articulated trainset similar to the Union Pacific's M-10000. A series of undated and unsigned sketches show the artist working with green, orange and red to develop a *City of Miami* scheme on an E6. One sketch in the middle of the numbered series is missing, and the bow wave scheme that was applied to IC 4000 in 1940 would fit into that spot perfectly, as the sketch following the missing one is an elaboration on the bow wave theme (photos at right).

The 4000 was the only unit painted in the rather garish bow wave livery, and it apparently looked better on paper than it did in real life, for the IC did not repeat the scheme on any other units. An undated Paul Meyer airbrush rendering—of "finished art" caliber, not just a sketch—shows a further development from the *City of Miami* sketches of an E6 in the basic *Panama* scheme but in green and orange with silver separating stripes and the "ghost" of the bow wave included in the form of a yellow airfoil-like side stripe sweeping back around the number board.



THE SOUTHERN RAILWAY bought E6 2800 in March 1941, and a Paul Meyer rendering dated 11/27/40 (right) suggests they used his design but changed the yellow to white with gold trim (above). Alco delivered a DL109 in green and white in February 1941.

At this point, somebody—my guess would be Meyer—suggested abandoning green as a body color (retaining the "Green Diamond" heritage in the herald alone) in favor of chocolate brown. Flop the colors and add a couple of yellow accent stripes, and there is the classic livery introduced on the 1942 *Panama Limited* (see cover) and retained by the IC with only minor alteration until the coming of Amtrak. Meyer's final artwork of locomotive 4001, which appears in the *1941 Cyc*, is signed and dated 5-27-41.

The famous Rock Island *Rocket* scheme was first applied to the slant-nosed TA units of 1937, and their red, maroon and silver art deco styling would likely have been the work of Knickerbocker or Meyer. On the early streamliners, the Detroit team would have been working in conjunction with representatives of the railroads' passenger, public relations and advertising departments as well as carbuilders and possibly contracted designers and architects. In many cases, it is impossible to determine just how much influence on any individual design the Detroit group had, but the uniformity of the results suggests their contributions were substantial.

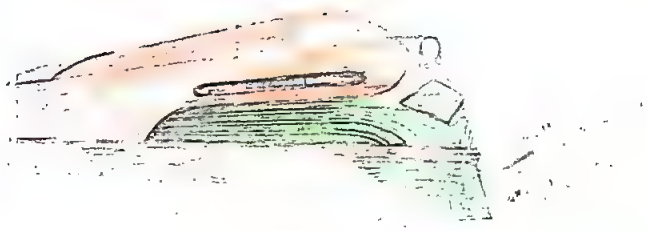
An example of this is the Missouri Pacific *Eagle*, styled in 1939 by Raymond Loewy. The eagle emblems, portholes, coloration and overall styling are obviously Loewy's creations, but the shape of the front end of the diesel's side stripe is pure EMC, very similar in shape to those applied to the Rock Island's TAs (page 36) and an almost perfect reverse of the upward sweep of the Santa Fe warbonnet, both of which were done in 1937! Either Loewy emulated the EMD style, or Knickerbocker/Meyer adapted the Loewy design to the locomotive using their standard elements. That "Loewy curve" would become a very common EMD styling element in the next two decades, appearing in different orientations and sizes on all sorts of paint schemes.

On the other side of the coin, the distinctive Loewy touch of the tapered cat's-whisker stripes above the pilot was MoPac characteristic that was seen almost nowhere else—the EMC/EMD stylists tended to avoid any tapering line, preferring instead to use striping of uniform thickness:

Among the passenger schemes illustrated in the *1941 Cyc* that can probably be credited to the Detroit group are the CB&Q E5s; the ACL purple and silver; the FEC red and yellow; the Seaboard "*Orange Blossom*" green, yellow and orange; the Southern's green, white and gold; and KCS yellow, green and red. Also included are such FT freight liveries as Santa Fe's blue, yellow and red; WP green, yellow and red; GN green and orange; D&RGW black and gold; and Southern's black, white and gold. Examples of schemes adopted from existing steam-era liveries would likely be the B&O's *Royal Blue* and the Milwaukee's orange, red and gray—though both were handled in a distinctive EMC style. (Ironically, this process worked in reverse on at least one occasion; the Seaboard applied its EMC-originated *Orange Blossom* colors to three streamlined 4-6-2s a short while later.)

While the UP's Armour yellow, first applied to the M-10000, may have predated EMC's stylists, it is not unlikely that the Detroit group refined it to the

EKTACHROMES J M BOYD / ARTWORK EMD EXCEPT AS NOTED



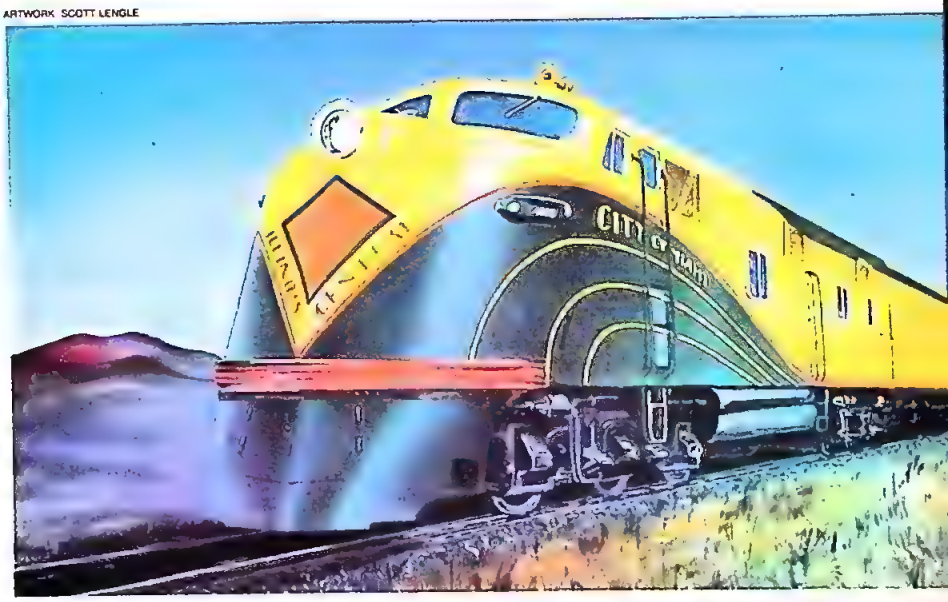
yellow and gray with red trim that survives to this day. It is one of the most enduring examples of their work.

Styling at La Grange

Leland Knickerbocker died in 1940 at the age of 46, apparently leaving Paul Meyer with quite a work load, judging by the artwork of that time which bears his signature. On January 1, 1941, Winton Engine and Electro-Motive Corporation were joined to become the Electro-Motive Division of General Motors (EMD). As both had been subsidiaries of GM since 1930, this event was considered little more than a name change at La Grange, and the new corporate title was integrated in a remarkably casual manner, with builders plates and advertising materials—including the numerous pages in the *1941 Cyc*—still identifying it as Electro-Motive *Corporation.*

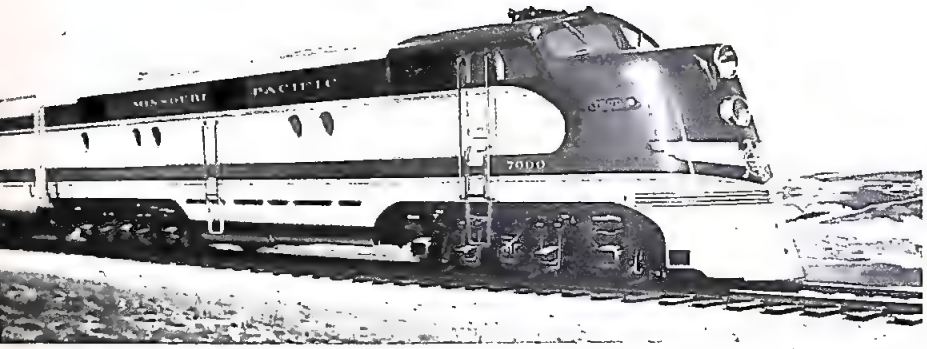
Sometime during 1941 it was decided to establish a styling group at La Grange. John Markestein, with both locomotive engineering and artwork experience, was chosen to head the new Engineering Department Styling Section. Markestein was a brilliant engineer and a native of Holland, where he

ARTWORK SCOTT LENGLE

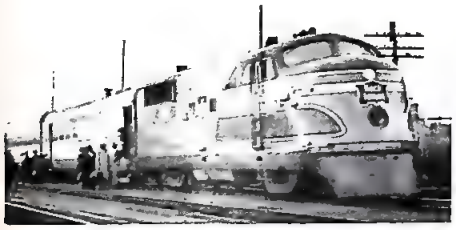


GM'S PAUL MEYER did a series of sketches (top right) that led to the "bow wave" scheme (above) on IC's *City of Miami* E6 4000 of 1940. Apparently less than satisfied, the IC returned to Meyer who produced the undated rendering (below left) that clearly shows further development of the same basic ideas. Then someone changed the green to brown, reversed the color positions and changed the "airfoil" remnant of the bow wave to yellow stripes to produce the classic *Panama Limited* scheme (cover) applied to 4001 in 1941. John Markestein initialed the sketch of ACL FT 300 (below right) on 6/2/43; the note says to put "medallion on front door as per r.r. letter of Apr.2.43."

ARTWORK EMD



DESIGNER RAYMOND LOEWY did the styling of Missouri Pacific's *Eagle* of 1939, but the curved panel on the flank of the unit is almost identical to that used on the Rock Island's TA units (below), designed by EMC in 1937. The similarity of styling suggests the GM people worked closely with Loewy on the design work on the locomotive.



RUSS PORTER

had been one of the originators of KLM Airlines. He had sold his interest in the airline and moved to the U.S., going to work for EMC.

Lee Buchholz, the man who heads the EMD Styling Section today, was hired by Markestein in 1949 and recalls of his former boss: "He was a very smart engineer but not too well liked by some folks around here because of his blunt, no-nonsense manner. He was very honest, however, and a great guy to work for."

Upon the establishment of the group in La Grange in 1941, Markestein hired two artists in quick succession, Harry U. Bockewicz and Ben Dedek. Bockewicz was a commercial artist, and Dedek was a scenery artist for the Chicago Opera Company. Shortly thereafter, engineer Ed Moreau was transferred into the Styling Section. With the La Grange group "on line," Paul Meyer in Detroit dropped out of the EMD locomotive picture.

The transition from Detroit to La Grange was at least outwardly a smooth one, for there is no evidence of a sudden change of technique or style. It would be logical to assume that in his engineering duties before 1941 Markestein had probably done some coordinating work with the Detroit group, and an extensive file of sketches and artwork from Detroit were part of the La Grange archives.

The original La Grange team was still working in the Styling Section when Lee Buchholz joined them in 1949. He describes the department:

"Our primary responsibility was to assist Sales in any way we could. When a customer needed a paint scheme, we would start with a 'BW' line drawing, just an outline of the side and two end views, and we'd lay on a design for initial talking only. If we were in their area of thinking, they'd ask for an advance color sketch, a 'quickie.' We didn't term it finished, though it would be termed finished art in a lot of places. But we termed it a quickie in that most of the stuff was washed in as opposed to definite lines done with an airbrush. No detail would be shown in the roadbed and background, whereas on the finished drawing you could count the stones in the roadbed if Dedek did it, and every rivet showed on the third unit—and it was the correct number of rivets, that's how exact he was! He was a real pro at it; he was great. Dedek was generally assigned to do the absolute finished artwork that was used in advertising and lithographs.

"Harry Bockewicz would tend to center his contributions on doing the quickies for getting approval of a design—and you might do it over two or three times before you got approval. But when you did, it would go into finished artwork.

"It was a very fascinating place to be involved with, because you were always doing something different. We not only initiated the design but went on, and my responsibility was getting out what we call the Styling Drawing—putting it on a true 3/8-inch scale drawing and submitting it for approval. That same drawing would then be used in the paint shop for making the patterns to actually paint the customer's locomotive.

When Lee Buchholz hired out in 1949, John Markestein had already been promoted to a higher management position in the Engineering Department, though the Styling Section was still one of the groups under his jurisdiction. At that time Harry Bockewicz was supervisor of the Styling Section. Markestein left La Grange about 1953 to become resident engineer at the General Motors Diesel Division locomotive plant in London, Ontario. When he was supervisor of the Styling Section, Markestein did little if any of the actual artwork, but his initials are on almost every sketch and finished piece. His influence undoubtedly contributed to graphic discipline and the uniform quality of the end product.

In 1949 the Styling Section was comprised of Bockewicz and Dedek plus Ed Moreau, Barbara Luse, Rex Prunty and Bob Flodine. While most of the final artwork carries the signature of Bockewicz or Dedek, the others are also occasionally represented. Barbara Luse worked primarily as a draftsman, but she did a quickie for the Western Railway of Alabama F3s (page 38), and Bob Flodine did a number of switcher schemes in colored pencil. Though none of his work shows up in the surviving collections, Buchholz remembers of Rex Prunty: "He had a rather violent personality that often showed up in his artwork; his skies would have turbulent thunderstorms and such—but he was a very good artist."

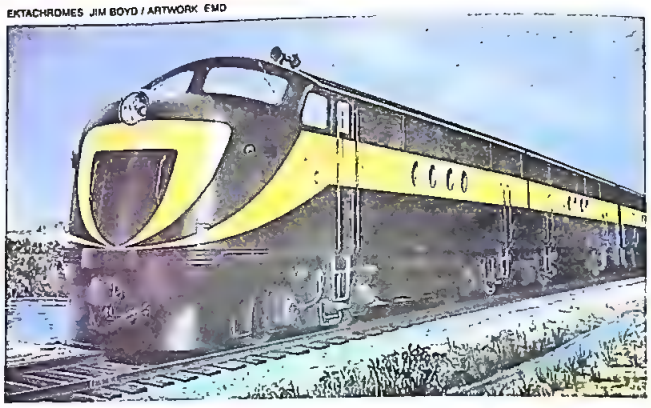
Artwork tells the story

Many drawings survive which vividly tell the story of how the Styling Section functioned. These range from preliminary sketches in colored pencil on onionskin to quickies and finished artwork. In addition to using the artwork to present ideas and final paint schemes to the customer, EMD would make extensive use of the finished renderings in advertising and sales promotion through lithographs in a variety of sizes. Among these were EMD pocket calendars with full color lithos of various locomotives on the reverse side. They also made up an extensive series of 3¼" × 7½" postcard-size lithos with technical descriptions of the various units on the back—"5400 h.p. Diesel Freight Locomotive Designed and Built For Northern Pacific Railway Company... etc." And then there were the big 11" × 21" wall lithos, suitable for framing, that found their way into the executive offices of virtually every railroad. The artwork was also used to illustrate magazine advertisements and entries in the *Locomotive Cyclopedia*. (In the 1960s EMD broke away from the photo-like images of the Styling

EMD PHOTOS

THE EMD STYLING SECTION in the mid-1950s was comprised of (above, l to r) Ben Dedek, Bob Flodine, Ed Moreau and Lee Buchholz; they're shown with finished artwork on an MSC switcher, PRR E7s, Saudi Arabian, Alaska R.R. and D&RGW F-units and IC E8s. The department head at that time was Harry U. Bockewicz (left). The head of the department when it was organized in La Grange in 1941 was John Markestein (below center). Styling work today is handled by Lee Buchholz (below right).

EKTACHROMES JIM BOYD / ARTWORK EMD



THE CHICAGO & NORTH WESTERN tri-color scheme delivered on its first FTs in 1945 was obviously derived from this Harry Bockewicz rendering (above right) dated 3/3/44. F7 4102-A was en route from Janesville to Chicago in February 1965. The downward-scooping C&NW nose "bib" was offered on WofA 501 (below) in a quickie by Barbara Luse, but the customer obviously preferred the "bow wave" curve, as evidenced by the revision taped on in green paper. The F3 got the bow wave stripe.

Section for its advertising art and went with the dramatic stylized renderings done by an outside advertising agency.)

The developmental sketches and preliminary quickies are often quite revealing where they carry notations that are evidence of the customer's modifications, such as a pencil sketch of the ACL's first FT with a note "as per r.r. letter of Apr. 2, '43" to move the medallion (EMD's word for herald) from beneath the cab window to the point of the nose, replacing a rectangular number plate (page 35).

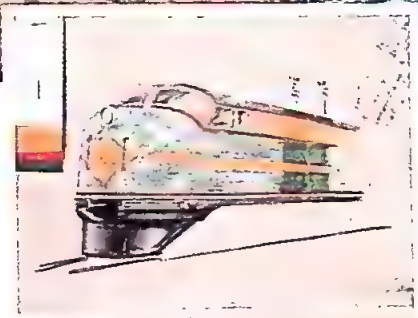
In some cases, the customer was obviously having a hard time deciding on one particular detail, such as the styling on the herald or nose, and artwork exists showing side-by-side comparisons, such as the nose design for the Central of Georgia E7s (page 40) and the Atlanta & St. Andrews Bay's lone F3. Small orders for road units got the same full treatment as the big customers—at least in the 1940s. The Toledo, Peoria & Western bought EMD's F3 demonstrator set 291A-B, and Ben Dedek did full quickies (page 42) of at least two variations of black and green side panels and nose stripes (the TP&W used that pattern with green side panels and the buff nose and stripes).

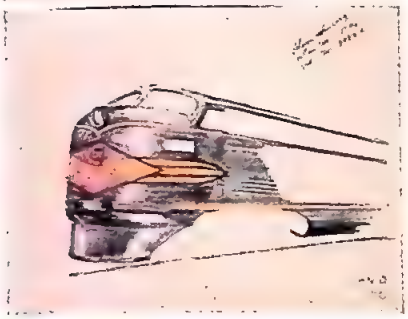
The Frisco apparently relied heavily on EMD for styling, and although no documentation exists showing the development of the red and gold passenger colors of the 1947 E7s, an undated rendering (page 83) shows Frisco E7s side-by-side in identical patterns, but with one in two-tone brown with orange/black accents and the other in green and black with yellow/red. The Frisco's first road units were the F3s of 1948, and three Harry Bockewicz quickies show different versions of the black and buff, including the one that was ultimately selected. Ironically, that scheme was then replaced in the mid-1960s with the Frisco's new red and white—the colors (page 83) of the EMD GP35/DD35 demonstrator set!

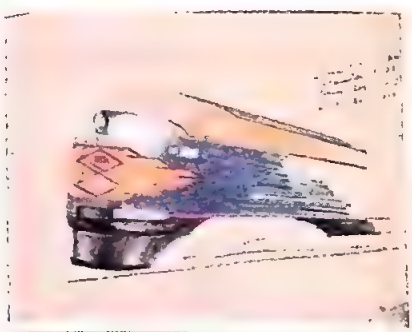
While it is interesting to document the paint schemes that "made it," even more fascinating are the renderings of

IMAGINE THE PRR with this color scheme, one of many proposed in similar sketches all from mid-1943 by Bockewicz.

3600 H.P. DIESEL FREIGHT LOCOMOTIVE DESIGNED AND BUILT BY ELECTRO MOTIVE DIVISION . GENERAL MOTORS CORPORATION . LA GRANGE ILLINOIS U S A



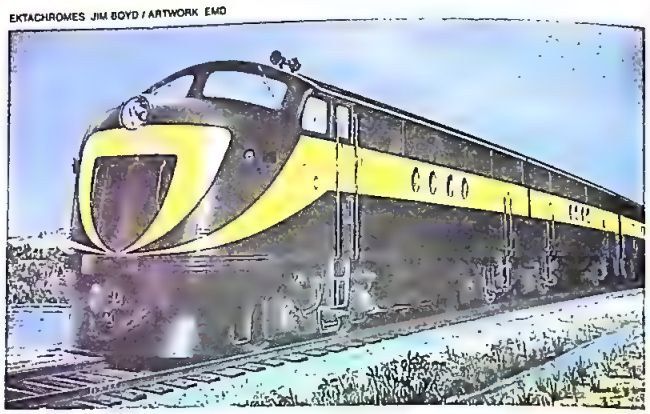




THE ERIE RAILROAD made extensive use of EMD in developing its paint scheme. The top sketch at **right** was dated 7/28/43 and included color samples stapled to the sketch; it was rendered by Ben Dedek **(above)** 12/22/43. The second sketch, dated 10/29/43, shows the shift to black, which subsequent sketches show the Erie simplifying into the one they finally chose. The two bottom sketches, both dated 10/28/43, show development of a scheme for the Lehigh Valley (note double-diamond nose pattern like the black Erie). Harry Bockewicz did the full rendering **(bottom left)** of the first LV scheme on 12/20/43. The bottom LV sketch had its blue changed to gray and became the scheme applied to the Cotton Belt's FTs, delivered in 1944, illustrated **(opposite bottom)** in the 7" EMD litho.

those that were never adopted. It is sometimes difficult to determine if these were styled for a specific customer or whether they were "stock" drawings, but in some instances the customer is identified. Picture the Lehigh Valley FTs in blue and yellow with red trim . . . Erie FTs in green and yellow with red . . . or Pennsy FTs in green and yellow with a red and white lightning stripe or variations of cat's whiskers in green with yellow or orange and maroon with black edging.

The Lehigh Valley is a particularly interesting study, for although two versions exist of the blue, yellow and red, it is well known that the road opted for its traditional Cornell red and black—but



THE CHICAGO & NORTH WESTERN tri-color scheme delivered on its first FTs in 1945 was obviously derived from this Harry Bockewicz rendering (above right) dated 3/3/44. F7 4102-A was en route from Janesville to Chicago in February 1965. The downward-scooping C&NW nose "bib" was offered on WofA 501 (below) in a quickie by Barbara Luse, but the customer obviously preferred the "bow wave" curve, as evidenced by the revision taped on in green paper. The F3 got the bow wave stripe.

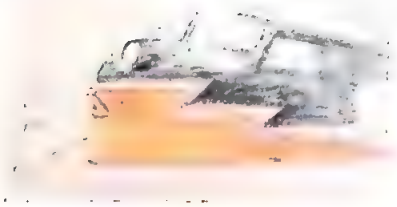
Section for its advertising art and went with the dramatic stylized renderings done by an outside advertising agency.)

The developmental sketches and preliminary quickies are often quite revealing where they carry notations that are evidence of the customer's modifications, such as a pencil sketch of the ACL's first FT with a note "as per r.r. letter of Apr. 2, '43" to move the medallion (EMD's word for herald) from beneath the cab window to the point of the nose, replacing a rectangular number plate (page 35).

In some cases, the customer was obviously having a hard time deciding on one particular detail, such as the styling on the herald or nose, and artwork exists showing side-by-side comparisons, such as the nose design for the Central of Georgia E7s (page 40) and the Atlanta & St. Andrews Bay's lone F3. Small orders for road units got the same full treatment as the big customers—at least in the 1940s. The Toledo, Peoria & Western bought EMD's F3 demonstrator set 291A-B, and Ben Dedek did full quickies (page 42) of at least two variations of black and green side panels and nose stripes (the TP&W used that pattern with green side panels and the buff nose and stripes).

The Frisco apparently relied heavily on EMD for styling, and although no documentation exists showing the development of the red and gold passenger colors of the 1947 E7s, an undated rendering (page 83) shows Frisco E7s side-by-side in identical patterns, but with one in two-tone brown with orange/black accents and the other in green and black with yellow/red. The Frisco's first road units were the F3s of 1948, and three Harry Bockewicz quickies show different versions of the black and buff, including the one that was ultimately selected. Ironically, that scheme was then replaced in the mid-1960s with the Frisco's new red and white—the colors (page 83) of the EMD GP35/DD35 demonstrator set!

While it is interesting to document the paint schemes that "made it," even more fascinating are the renderings of



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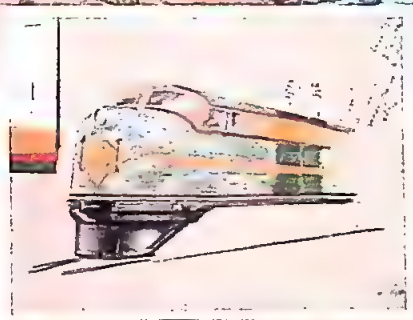

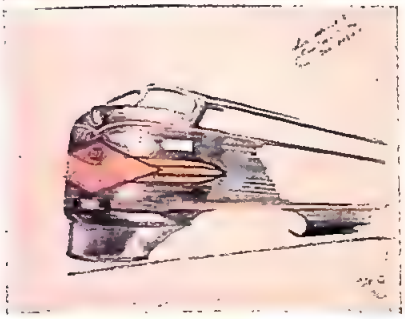

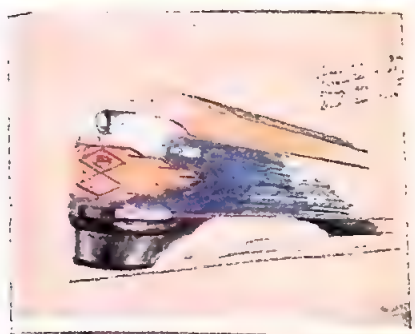

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EXTACHROMES JIM BOYD / ARTWORK EMD

BRUCE OWEN NETT

THE STYLING SECTION tended to use and re-use ideas and colors. In 1949 Harry Bockweicz rendered BAR E7 700 in a scheme very similar to the DL&W passenger F3s of 1946. On its 1947 F3s, the BAR had used the two-tone gray scheme of EMD demonstrator 291 (below), right down to the nose wings. The two BAR E7s were delivered in blue and white with MP-like side panels (right). Meanwhile, F3 demo 291 was sold the TP&W in 1946, and Ben Dedek did a pair of quickies (bottom) showing different combinations of green and black (see p.51 of Sept. '83 R&R).

EMD PHOTO

they painted their trucks—and handed me one of their logo decals used on the trucks. The only other thing they asked was that the treads and risers of the steps be painted in contrasting colors. Since a steel mill wouldn't want a white locomotive, I decided that red had to be the basic color, and since the decal was red, it was obvious that it should go against something white."

In the finest tradition of EMD styling, Buchholz centered the decal under the cab window and picked up two natural lines of the unit—the bottom of the cab window and top of the rear sandbox "step"—to project a simple white stripe around the unit, accenting the front by

making the entire radiator grille white. A white frame stripe balanced the colors, and the stairwells were made white for safety and visibility. For the same reasons, alternating red and white scare stripes were added at a 60° angle on the end sills. As per the company's request, the stair treds were black in the white stairwells.

"I picked a clean Helvetica bold italic typeface out of my type catalog and put the name on the white stripe in black with all capital letters. The only thing that was changed between the drawing and the actual locomotives is that they supplied us with logo decals that were a bit smaller than the originals."

Recognition

The scenario has taken place hundreds of times since the 1930s and will continue to do so into the future. Somebody has to decide how to cover up that tan primer on those new locmotives, and it is reasonable to predict that there will always be someone at La Grange to help with styling assistance when it becomes a problem. It was the destiny of the EMC/EMD stylists to remain anonymous—let the customer bask in the glory of his shiny new passenger train or tonnage-conquering F3s. The Styling Section's job was a success when each new unit rolled out of the paint shop and satisfied customers kept coming back.

But to put history into perspective, we should remember the names of Knickerbocker, Meyer, Markestein, Bockewicz, Dedek and Buchholz when we talk of the great railroad stylists like Loewy, Dreyfuss and Kuhler—for it was the men of EMC and EMD who established a level of taste and quality that was the industry standard for over 40 years, and is still the point of reference for judging today's and future efforts.

Even as you read this, out behind the La Grange plant the turbos are whining on the new 16-cylinder 710 engines inside microprocessor-equipped SD60 demonstrators. They are wearing a new version of the blue and white EMD demonstrator colors, the handiwork of Lee Buchholz, who added the traditional black edge stripes that have been missing for so many years and that give the SD60s an unexpected touch of class. Once again, EMD's stylists have left their mark of excellence on the industry. ⊂

KODACHROME BEAR SLIDES ANDREW McBRIDE

LEE BUCHHOLZ continues to design paint schemes for EMD and its customers. He worked up this scheme in January 1981 for the SW1001s that would replace the 0-8-0s at Northwestern Steel & Wire in Sterling, Ill. His most recent task was updating the EMD demonstrator scheme for the SD60s (below) including addition of black edging.

EMD PHOTO

ALEX MAYES

TWO PHOTOS, GEORGE THURSBY

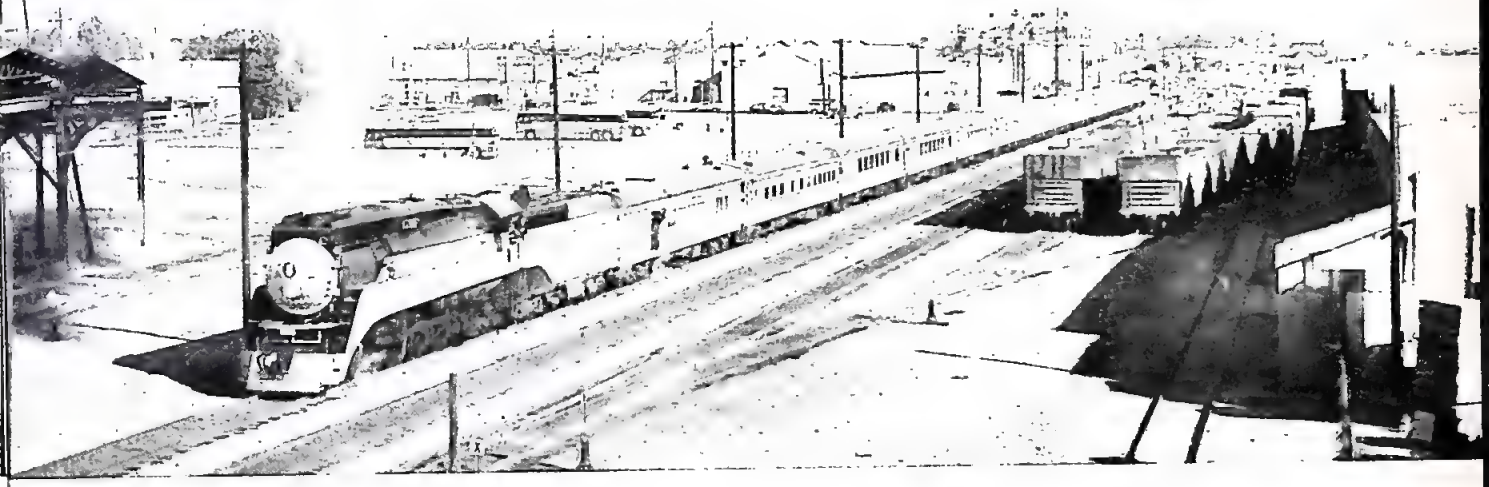
Daylight

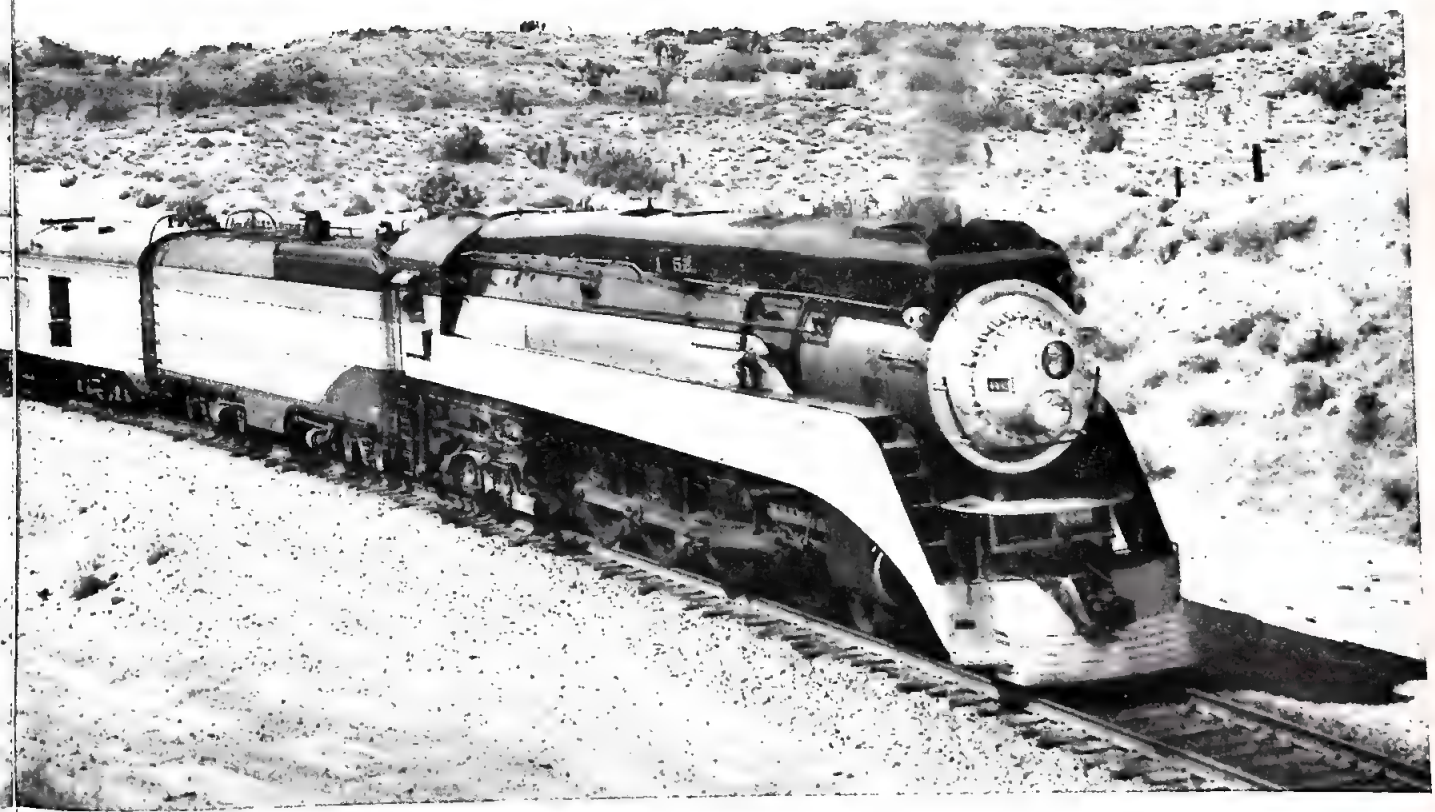
THE *1984 LOUISIANA DAYLIGHT* produced some timeless images we'll share in this "Photo Line Special." Here, the 4449 is held by a lower-quadrant semaphore at Satsuma, Texas, on May 31.

JACK WHEELIHAN

EL PASO'S PRIDE, SP 2-8-0 3420, piloted the westbound *Daylight* into town on June 12 and spent the night looking like a helper getting ready to assist the GS4 up some distant grade in some distant past. Who would have thought this scene possible ten years ago?

Photo Line





THE FINEST IMAGES of the *Daylight* were made on May 11-12, with the canteen absent due to a hotbox. It was a California classic leaving Fresno (top) on May 12, and later that day conquering the 2.4% into Vincent (above) and Soledad Canyon, making the top at 10 m.p.h.

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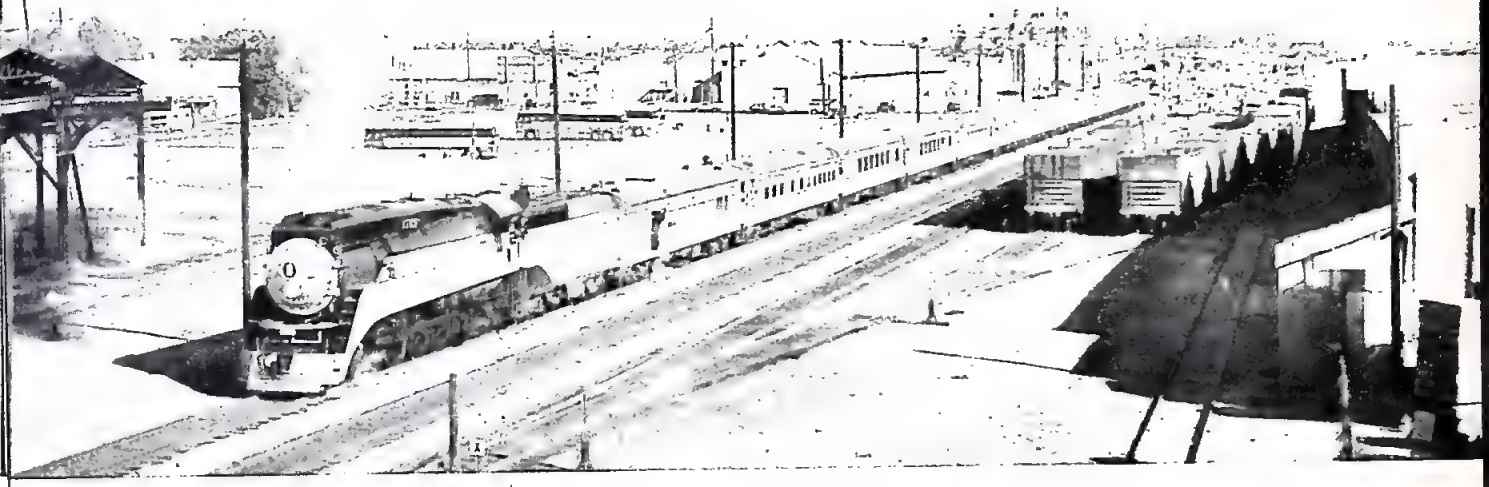

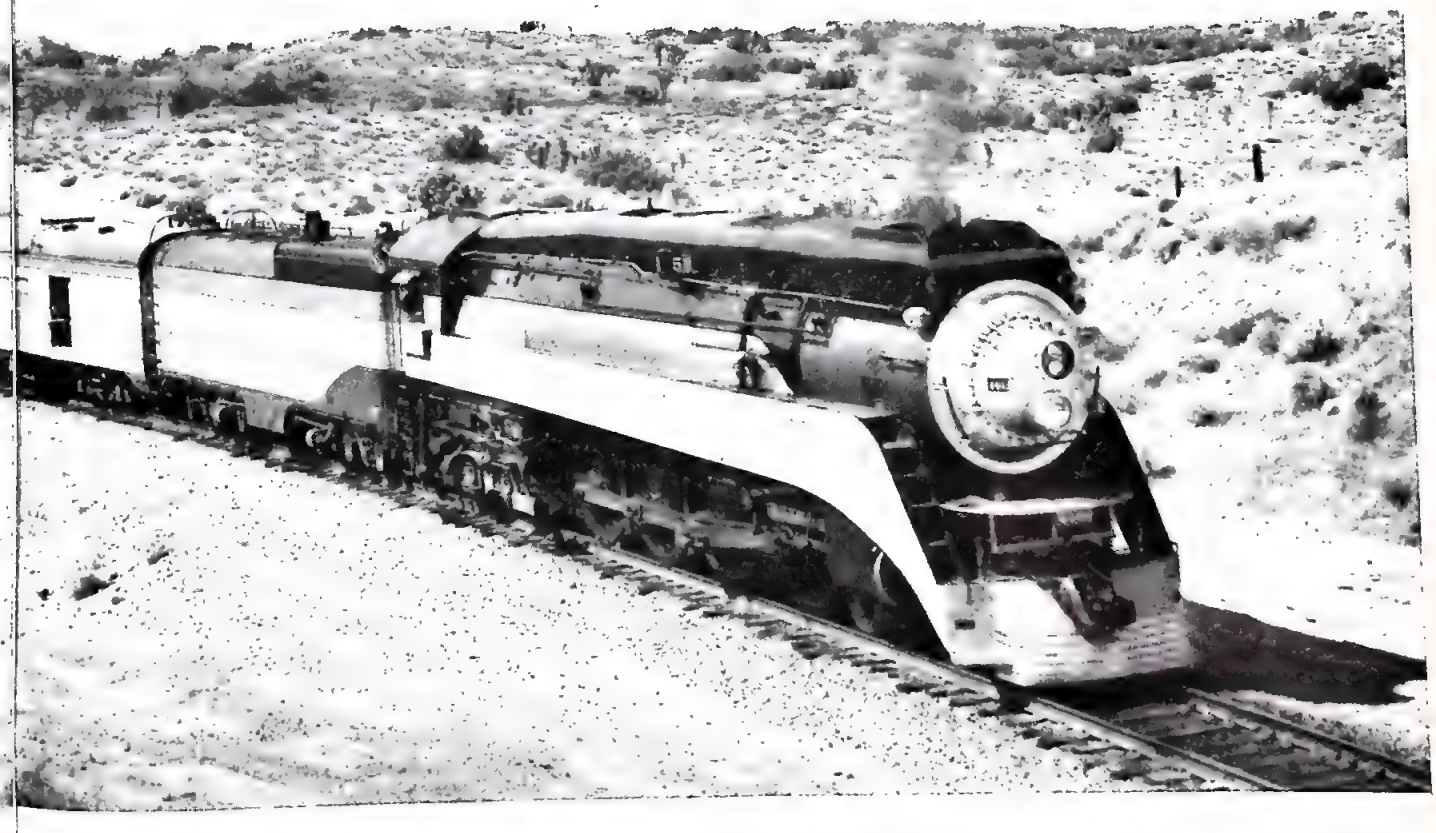

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KODACHROME JIM BOYD

THREE LIVE SP LOCOMOTIVES gathered on the night of May 6 at the California State Railroad Museum for a night photo session conducted by R&R Editor Jim Boyd. Facing the 4449 were SP 0-6-0 1269 from the Pacific Locomotive Association and the Museum's own SP E9 6051—over 100 fans participated in the shot. On May 12, the *Daylight* wound down through Soledad Canyon (below) into L.A.

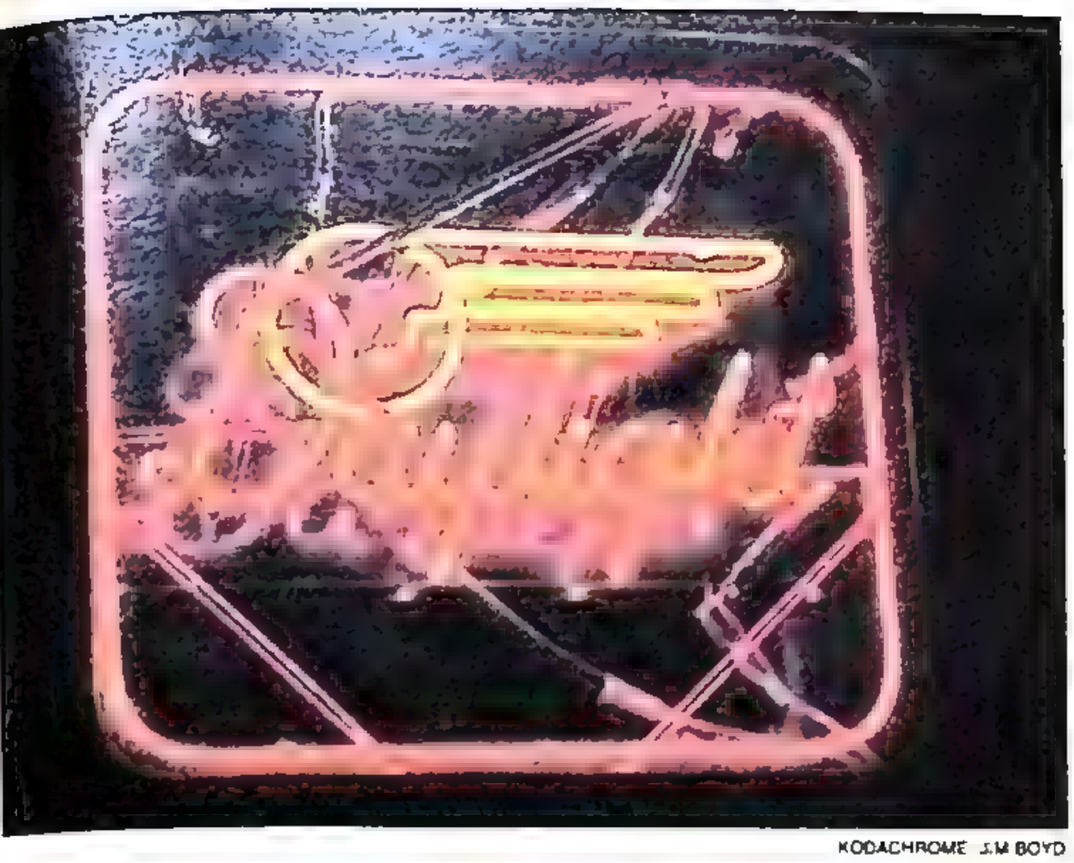
KODACHROME REID McNAUGHT

THE HOUSTON SKYLINE provided a glimmering backdrop as the *Daylight* departed eastbound on June 1. It was another timeless image as she passed L.A.'s Mission Tower on May 15.

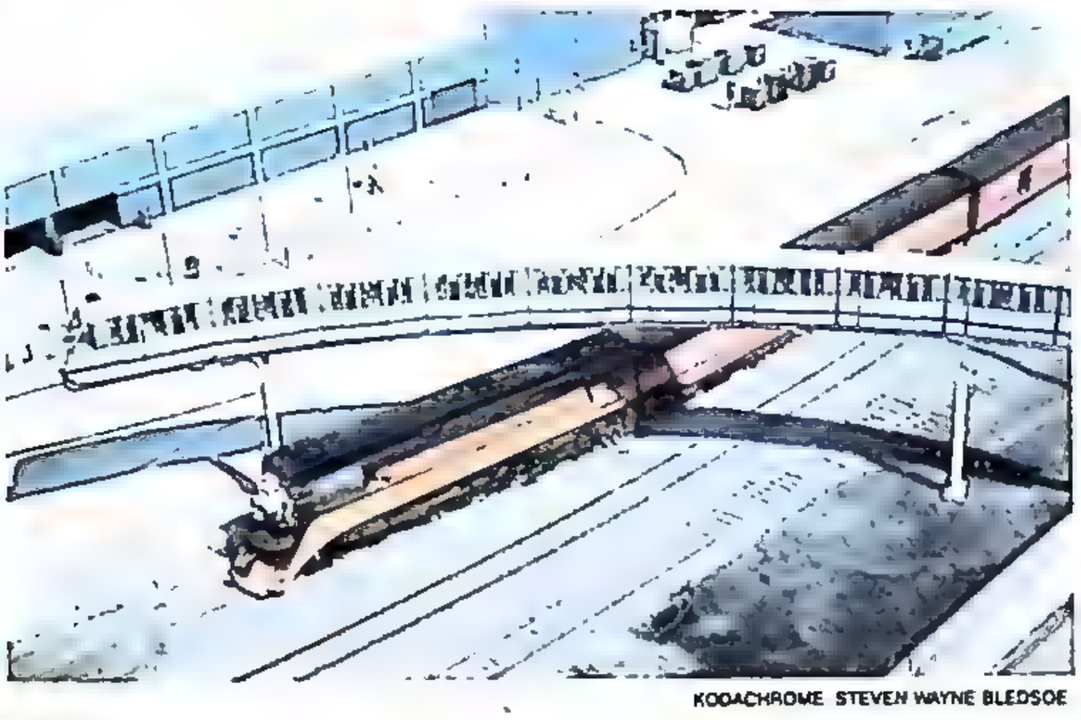
KODACHROME GREG NAZAROW

KODACHROME KENNETH G. JOHNSEN

Photo Line

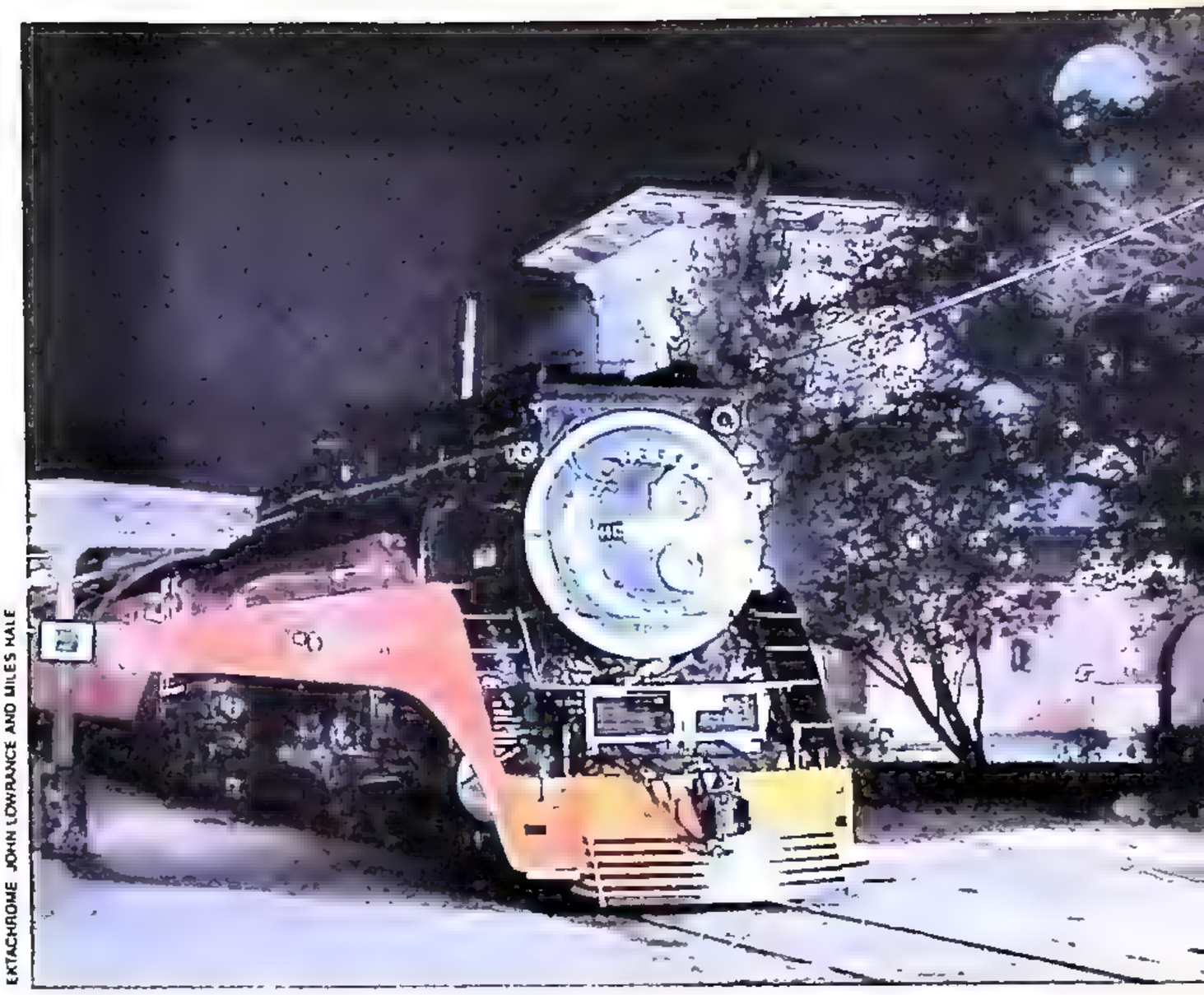


KODACHROME J.M. BOYD



KODACHROME STEVEN WAYNE BLEDSOE

KODACHROME REID McNAUGHT



EKTACHROME JOHN LOWRANCE AND MILES HALE

SAN ANTONIO'S STATION was lit with six floodlights—not the usual railfan flashbulbs—for this photo of 4449 on May 24, taken on 4×5 Ektachrome Tungsten film. The neon tailsign (top left) was the train's crowning touch. Upon arrival in New Orleans on June 2, the 4449 was spotted beneath the monorail (left) on the fairgrounds and could be viewed from the ten-story Ferris wheel. Homeward bound on June 12, the *Daylight* traversed 5074-foot Paisano Pass (below) ten miles west of Alpine, Texas, 208 miles from El Paso.

GERALD SIRES

IF YOU'VE EVER been to New Orleans, you'll recognize the view of the *Daylight* in NOUPT on the night of June 8, ready to depart for Portland the next morning. With a clear stack in preparation for the tunnel immediately ahead, the *Daylight* recreated the classic image of westbound 99, the *Coast Daylight,* at the Chatsworth Rocks on June 19. In the first issue of RAILFAN we had a photo of Jim Haire's HO model of this scene on our inside rear cover; no one then would have imagined it would be almost flawlessly duplicated in reality ten years later—except that the model had more smoke!

WAYNE MONGER

Photo Line

by Preston Cook

Slow boat to China Basin

The Santa Fe tugs on San Francisco Bay.

SANTA FE RAILWAY

THE STREAMLINED TUG *Edward J. Engel* approaches the Richmond terminal after a trip across San Francisco Bay from China Basin with a carfloat. At one time, the Santa Fe floats also connected with the SP/NWP on the north side of the bay at Tiburon.

For 84 years, Santa Fe railroad freight traffic to San Francisco was handled by a marine operation connecting isolated railroad yards along the city's waterfront with the Richmond, Cal., terminus of the Santa Fe's line from Stockton. The rail line was placed in operation in 1900, and due both to the economics involved in building additional trackage around the lower bay to reach San Francisco at the end of the peninsula, and the politics involved in the ownership of most of the land which would be required for such a line by rival Southern Pacific, the twelve-mile marine link was selected as being most practical means of providing service to the already-crowded city. The principal destination serviced by the tugs and carfloats was the Santa Fe facility at China Basin, a small yard constructed in an area reclaimed from the bay by landfill, with the floatbridge located adjacent to Pier 54. The carfloat operation also serviced several other destinations around the bay area, including a connection with the San Francisco Belt Railway by a floatbridge located near Fishermans Wharf, and (during and shortly after World War II), a connection with the Alameda Belt at Alameda, adjacent to Oakland.

Until 1929 when SP bought out its interest, the Santa Fe was half owner of the Northwestern Pacific, and until the 1960s its tugs continued to serve the connection at Tiburon, where a Santa Fe 44-tonner worked the float.

The San Francisco Belt connected with the Santa Fe carfloats at a floatbridge on the Embarcadero located right next to the sailing ship *Balcutha*. The floatbridge has an impressive headhouse with an ornate roof and portal. The San Francisco Belt at one time rostered six black and yellow Alco S2 switchers, of which three remain today, kept in an enginehouse beneath the Oakland Bridge (a fourth is reportedly in a waterfront warehouse where it has been unused for some time). The railroad is presently being operated by short line entrepreneur Willis Kyle's Port Railroads, Inc.

The Santa Fe has a small yard at China Basin with a single-stall engine-

KODACHROME: JOE McMILLAN

THE *PAUL P. HASTINGS* shows her blue livery at Richmond on May 12, 1984. When the *Flying Scotsman* was on display near Fishermans Wharf in October 1971 (below), the *John R. Hayden* was still wearing the red warbonnet colors.

house. Like its other connections in the bay area, the Santa Fe worked its floatbridge with an Alco switcher, but that, of course, gave way to an EMD in later years. From the yard at China Basin, the track network spread out down local streets to serve warehouses, manufacturing facilities and piers along the waterfront. The height of activity was probably reached during World War II, when the San Francisco Bay area became one of the major departure points for troops and war supplies headed for the campaigns in the South Pacific. Local shipyards engaged both in the repair of war-damaged ships and the construction of new vessels, and large military support and logistics complexes were built in San Francisco, Oakland and Alameda. Transportation of the materials and heavy equipment required in these facilities fell almost exclusively to the area railroads, due to the limited trucking capacity available at the time. During this period of particularly heavy

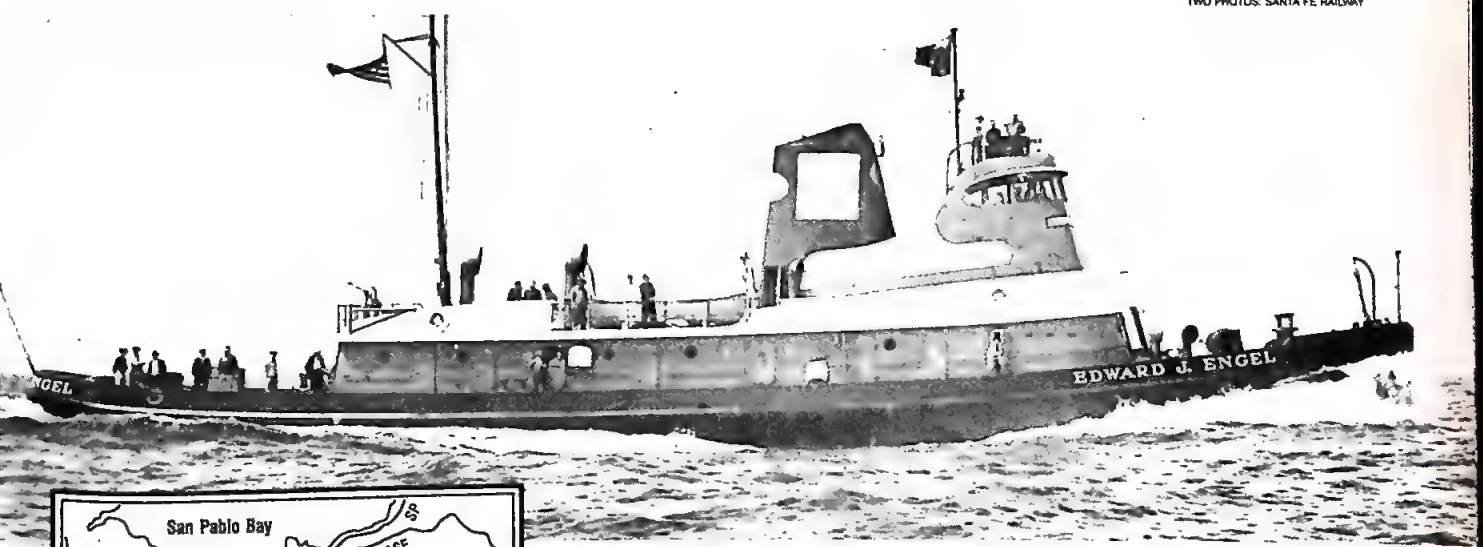
EKTACHROME: JIM BOYD

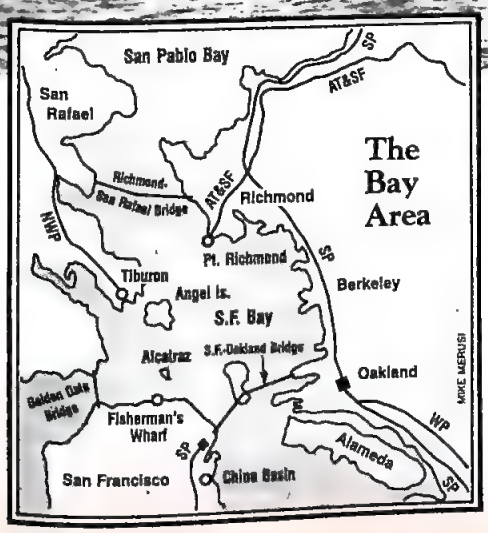
demand on the Santa Fe's marine operations, the railroad's marine facilities at Ferry Point in Richmond were substantially enlarged in support both of the equipment and the crews. The distinctive tug *Edward J. Engel*, a victim of the streamlining craze which hit the marine industry in the 1940s, was built for the Santa Fe in 1945 by Consolidated Steel of Newport Beach, California. Powered by a 1200-h.p. Skinner Uniflow steam engine, the 141.5-foot-long tug with a beam of 29 feet and a depth of 12.7 feet was placed in service on June 7, 1945, and formed the nucleus of the three-boat fleet which would handle the railroad's marine assignments during most of the postwar period. The vessel was widely heralded in the railroad's public relations releases of the period as being the "only streamlined tug on the bay," for whatever the distinction was worth. It is doubtful that the streamlining provided any useful advantage at the six-knot operating speed range of railroad carfloats.

Following the end of the war, the widely expected recession never developed, and the railroad's business in the San Francisco port area remained strong, handling the shipments of foodstuffs, construction materials and equipment necessary for the postwar rebuilding in the Pacific. With an apparently secure market for rail traffic to San Francisco, the Santa Fe made additional acquisitions to upgrade the "motive power" of its marine department, taking advantage of the bargains made available by the disposal of nearly-new tugs by the War Assets Disposition Board. Two large tugs were purchased, the U.S. Army vessel *LT814*, built at Point Pleasant, West Virginia, in 1945, which became the *Paul P. Hastings*, and the *LT830*, built at Tampa, Florida, in 1945, which became the *John R. Hayden*. Classified as "Large Tugs" by the Army (thus the LT pennant numbers), and as Auxiliary Fleet Tugs by the Navy, which operated some identical sister ships, they were indeed sizeable vessels with measurements of 142 feet length between perpendiculars, a beam of 33 feet and a depth of 16 feet. This resulted in gross tonnage ratings of as much as 569 tons, much higher than most railroad tugs, and put the vessels in a class requiring adherance to Coast Guard standards for ocean-going vessels and calling for a larger crew size than normally carried in railroad service. Apparently the tugs were enough of a bargain that these drawbacks did not did not present any major problems for the railroad.

Army tugs had not enjoyed a high priority in the building programs for assignment of machinery during the war, and the scarce and preferred diesel electric power plants had been drawn off by Navy tugs, submarines and sub tenders. Consequently, the Army LT type vessels had been originally equipped with oil-fired boilers and triple-expansion steam engines, and their construction was assigned to small shipyards that often had sprung up in support of the war effort and frequently were located on inland waterways. The origin of *LT814* in West Virginia is not surprising in light of the construction of fleet submarines at Manitowoc, Wisconsin, (the subs were carried down the Mississippi in a floating drydock) or the postwar construction of Pennsylvania Railroad tugs for service in New York City by Dravo Corporation in Pittsburgh. The *John R. Hayden* entered service for the Santa Fe on August 15, 1947, and remained a steam vessel until being repowered with an EMD 16-567C prime mover rated at 1600 horsepower, reentering service on June 8, 1964, following the conversion. The *Paul P. Hastings*, which had entered service for the Santa Fe on September 27, 1948, underwent a similar repowering with an EMD 16-567C, re-entering service un-

TWO PHOTOS, SANTA FE RAILWAY





THE *EDWARD J. ENGEL* worked her entire AT&SF career with steam propulsion. The *Hayden* and *Hastings*, however, were converted to EMD diesel power in the mid-1960s. The *Hastings* was still steam powered when the photo below was taken.

der diesel power on April 12, 1967.

By the early 1970s the traffic into San Francisco was declining, and the steam-powered *Edward J. Engel* had been retired. The vessel continued to be carried in registry listings for a subsequent owner using her original name through 1972 but was removed from American registry listings by 1976. By this time the two former-Army tugs were not only unusual from a standpoint of being railroad tugs, but were themselves rapidly becoming "last survivors" of a vanishing species, as their once-numerous sister ships in Army, Navy and Maritime Administration service were being retired and scrapped. With considerable numbers of wartime construction tugs being sold off, the smaller vessels constructed with diesel or diesel-electric propulsion tended to be much more popular with the commercial marine operators, and there was little demand for the large tugs with their huge tonnage ratings and resultant Coast Guard inspection requirements. A few sister vessels escaped to service under foreign registry, and at the time of this writing a group of six former-Army LT type tugs were still being operated as fleet tugs by the Taiwanese Navy.

Throughout the 1970s the carfloats continued to operate across the bay, but the only service remaining was to China Basin, and the level of traffic rapidly diminished. The reasons for this are many, most of which involve a change in the very nature of the bay area waterfront industry. The American flag shipping lines disappeared one by one, as the financial support went to foreign flag registration of shipping, and with them went the pier facilities which supported the lines and supplied a source of traffic for the railroad. Containerization arrived (the changeover spurred on in an effort to battle theft and vandalism in the port area), while increasingly larger trucks designed to handle container traffic drove off with another segment of the railroad's business. Also, large terminals in Oakland took over much of the cargo loading and unloading which had once been handled along the Embarcadero in San Francisco. The lethal blow to rail traffic into San Francisco arrived with the general public perception of heavy industry as a source of pollution and noise, as increasingly strict laws and penalties encouraged industries not wishing to make expensive revisions to outdated facilities to relocate elsewhere, taking the jobs and the need for heavy railroad transportation with them. The rapidly developing high tech industries have much less need for heavy transportation support, since an entire year's production of micro-chips will fit in a boxcar or two, and the restaurants and recreation-related businesses which sprang up along the Embarcadero needed no railroad services and tended to look on the neighboring tracks as a noisy and dirty nuisance. By the mid-1970s, the *John R. Hayden* was retired from service and sold, reportedly for operation in British Columbia and Alaska, and vanished from the American Bureau of Shipping registry of American flag vessels shortly afterwards.

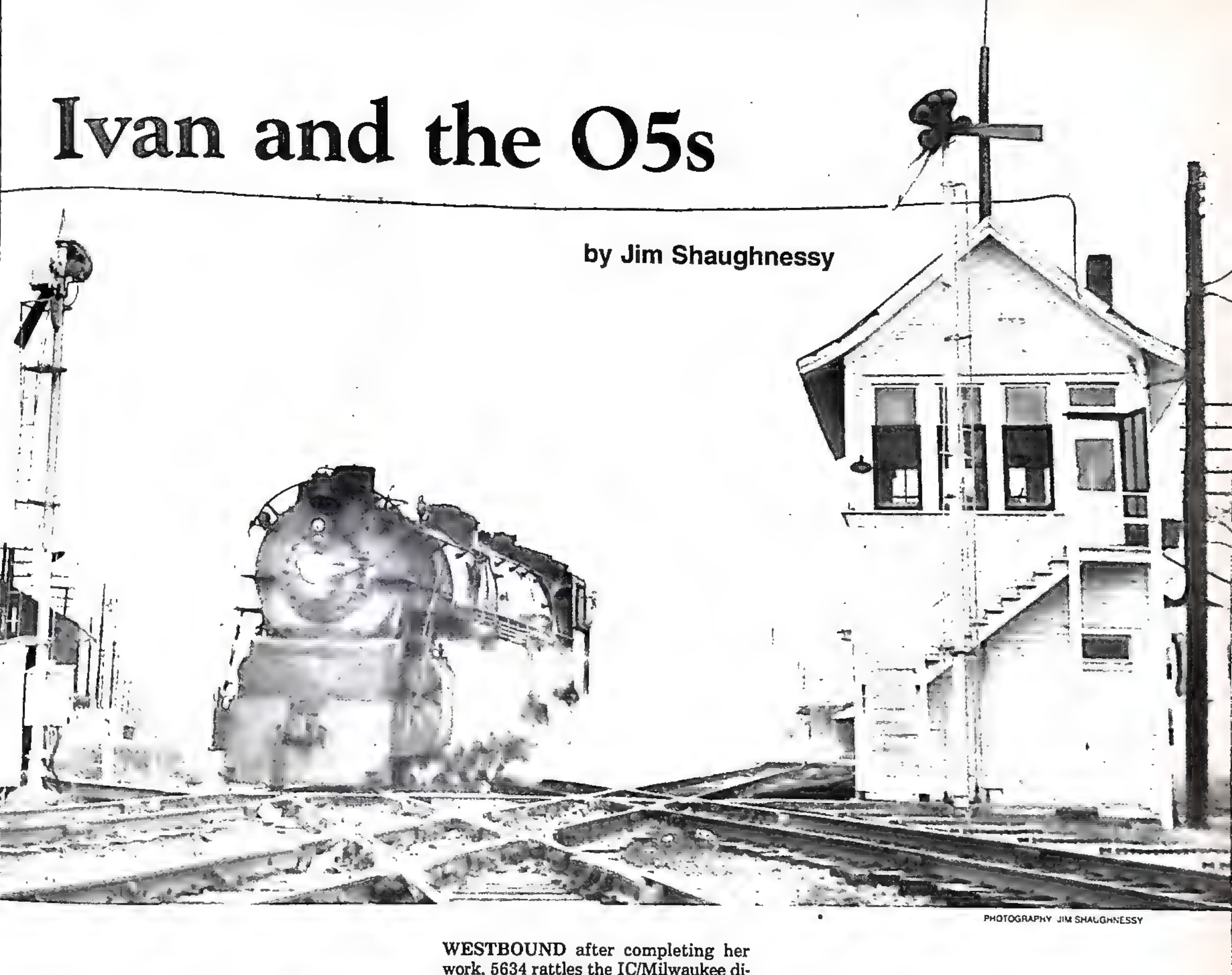
Still the *Paul P. Hastings* and Barge 9 plowed across the bay, departing Ferry Point in Richmond around 3:00 p.m., arriving at China Basin around 6:00 in the evening and returning to Richmond in the late evening. Cars carried per trip declined from ten-to-15 in 1980 down to three-to-five in 1984, with the frequency of trips having fallen to only two or three runs a week. It looked like the declining traffic might put an end to the operation before the merger of the Santa Fe and the Southern Pacific would have a chance to. Neither of those alternatives may be realized, as it now appears that the fate of the Santa Fe's carfloat operation was determined by a fire at the Ferry Point pier on the night of May 4, 1984, which did an estimated $300,000-$500,000 damage to the approaches to the floatbridge. The following day the operation was embargoed by the railroad, and by late June the water link to San Francisco had been removed from the route maps, in a first step toward formal abandonment.

THE *JOHN R. HAYDEN* is tied to a carfloat at China Basin with a cargo ship behind.

SANTA FE RAILWAY

Ivan and the O5s

by Jim Shaughnessy



PHOTOGRAPHY JIM SHAUGHNESSY

WESTBOUND after completing her work, 5634 rattles the IC/Milwaukee diamonds at Mendota in November 1956.

Never would it have occurred to me that wheat farmers in the Russian Ukraine would enable me to get action photos of the Burlington's big O5 4-8-4s long after they were retired from regular service. Yet another grand failure of the Five Year Plan resulted in a massive grain sale to Russia by the U.S.A. in the fall of 1956.

To move this grain to export areas, the railroads of the Midwest had a surge of traffic from all the grain elevators dotting the prairie landscape. The Burlington sent A-B-B-A sets of "grayback" FTs and F3s to handle this upsurge at the expense of such other areas as their main line between Clyde Yard in Chicago and Galesburg, at the western edge of Illinois. Fortunately, the "Q" still had a number of their great Northerns stored serviceable, and out they came, once again to race along the flat prairie beside Route 34 through such places as Aurora, Sandwich, Mendota, Zearing and Galva.

Glorious reports were flashed to me from Chicagoland spies, about 100-car freights streaking through the western suburbs behind these great machines. At the height of the show even some 2-10-4s from storage in the Southern Illinois coalfields and heavy Hudsons were added to the ranks.

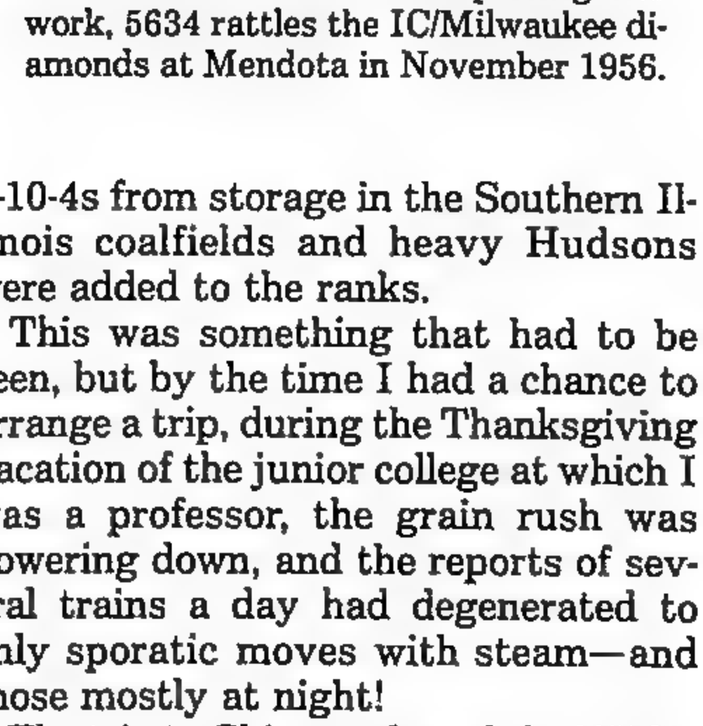
This was something that had to be seen, but by the time I had a chance to arrange a trip, during the Thanksgiving vacation of the junior college at which I was a professor, the grain rush was powering down, and the reports of several trains a day had degenerated to only sporatic moves with steam—and those mostly at night!

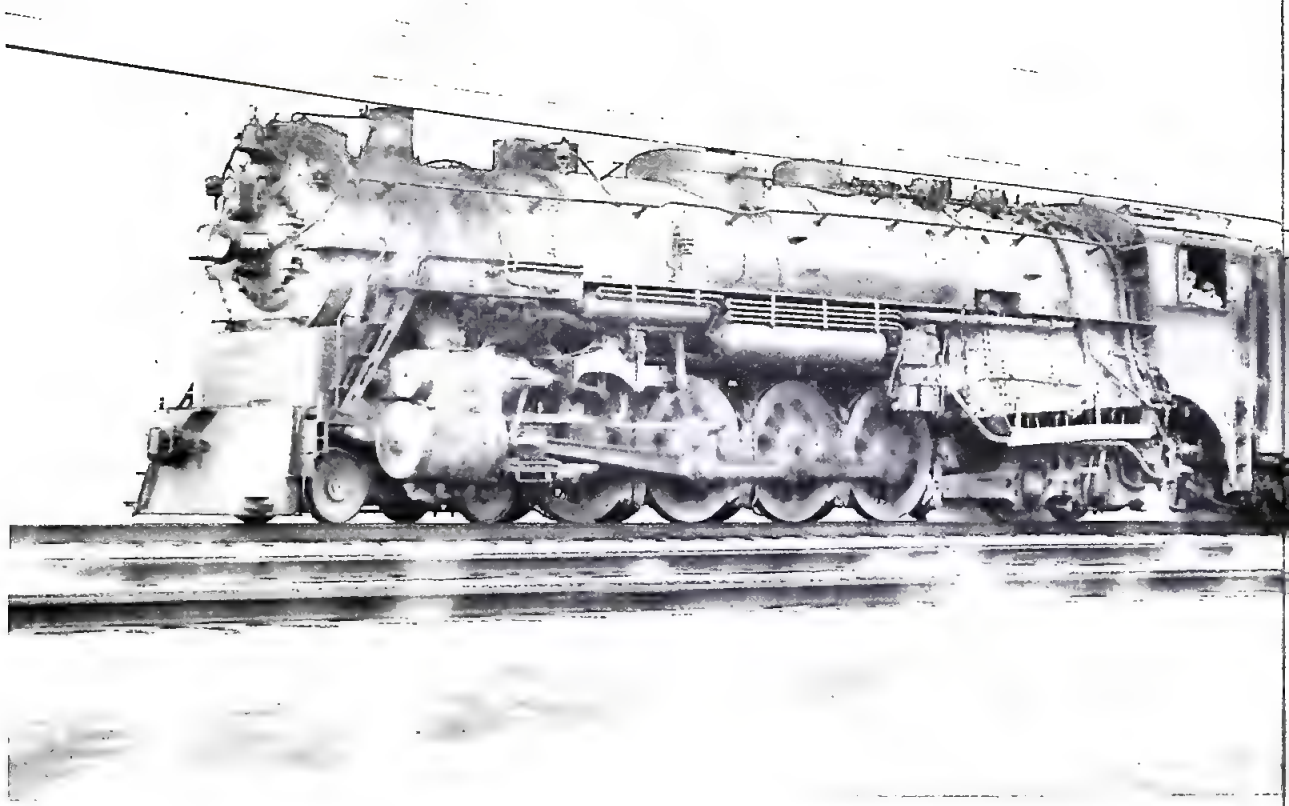
The trip to Chicago aboard the NYC's No. 1, *The Pacemaker,* was the usual drudgery of an overnight coach passenger, trying to sleep in a cramped seat. The exception was a nice steak in the diner and the occasional glimpse of a pair of PAs up front.

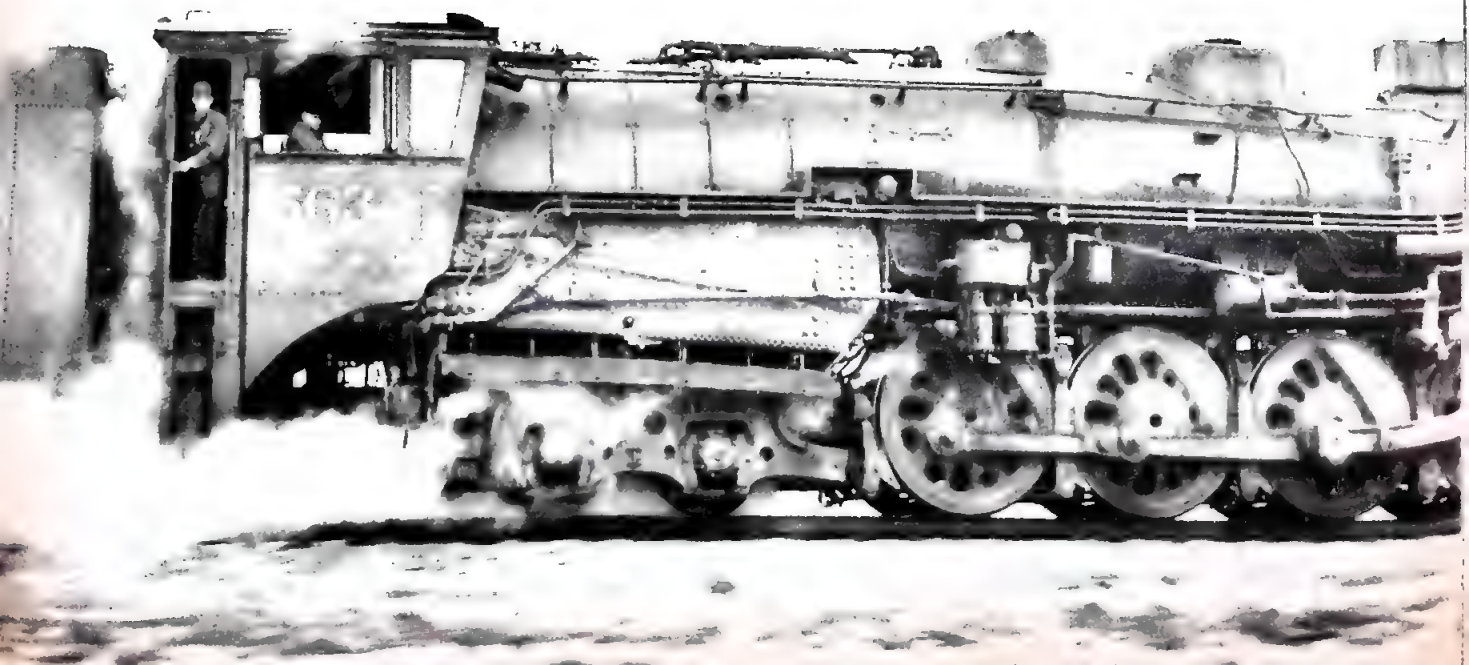
Arrival in Chicago found gray fall skys and a blustery wind whipping off the lake, but the transfer to a Milwaukee Road speedster to Milwaukee to visit friends was accomplished nicely. Returning in the evening and taking one of the Q commuter trains to Hinsdale, a western suburb of Chicago, I found John Pickett waiting on the platform as the E8 growled westward to Aurora.

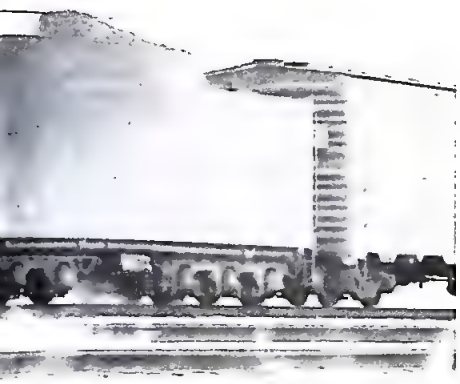
The next day was spent around town seeing B&O Mountains still in service east of Barr Yard along with some B&OCT 0-8-0s, the languishing *Rocket* TA units in Rock Island's Blue Island engine terminal, and live red and black striped RS3s. We even got a look at the good old NKP, althought the east end along the shores of Lake Erie was more to my liking than industrialized south Chicago.

As the crucial hour for the proposed Burlington safari on Saturday approached, the news was bad, as there had not been a steam move reported in over a week. Plans for the run to Gales-









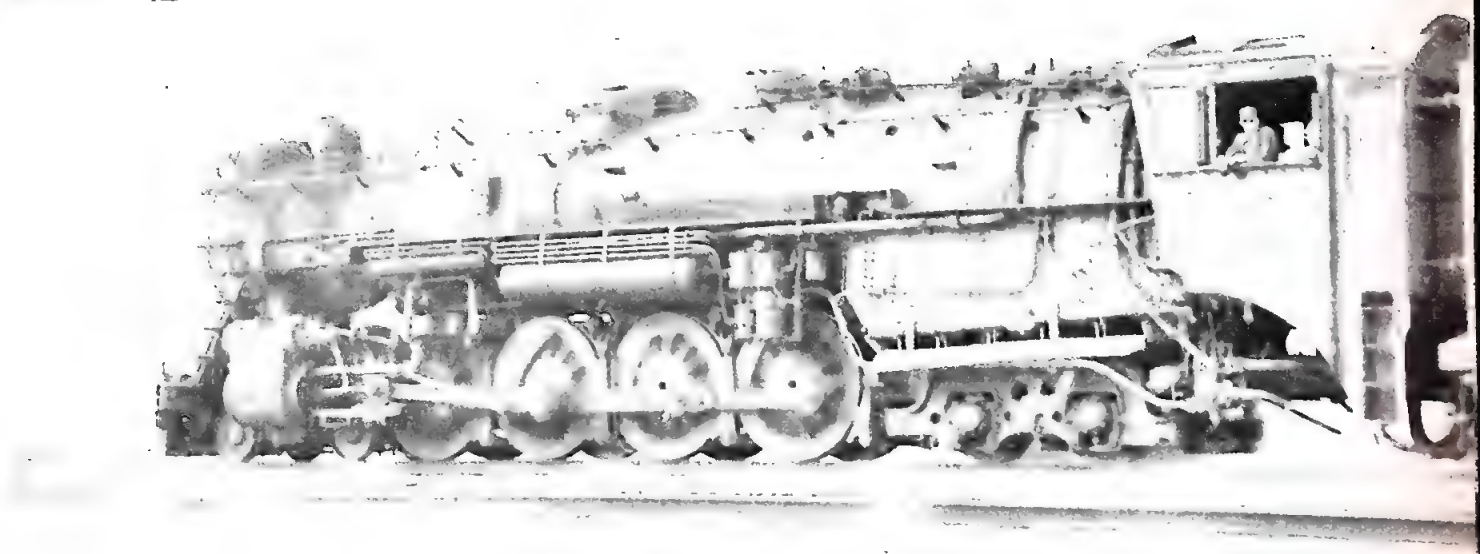
burg were made anyway, and at 5:00 a.m. on a cold, dark Saturday morning, the scream of a westbound O5 racing over a crossing three blocks away was an answer to a prayer.

After bounding out of bed and downing a quick cup of coffee, we pointed John's '55 Ford west on Highway 34 toward Aurora. It was still dark, and the train was through there already, so nothing was really lost. A quick stop at the tower in Sandwich found that he was by there, too, but had to do some switching in Mendota at the IC interchange—it was starting to brighten up on two counts: weatherwise and otherwise.

Upon rolling into Mendota, there he was, finally! The 5634 was picking up and setting out cars in the yard across from the Q station, with great clouds of steam rolling over the train with each move in the early morning chill. Then, with the switching done, he got the 90-odd cars together and blasted over the IC diamond with a ferocity that seemed set by themselves a bit north of the NYC yard tracks, a good place for examining this O5 creature in more detail as the hogger got down from that big vestibule cab and oiled around.

Departure from Zearing was spectacular, with great billows of smoke and steam rolling off to the north side of the train as a slow and labored acceleration took place. By now the train had grown to some unknown but great length. Now the real show began as Highway 34 better parallels the tracks, and the big 4-8-4 really had a wheel on the train as she bore down on Princeton, Buda, Neponset and Kewanee.

The grand finale was surely the sprint for home between Galva and Galesburg. Here it seems to be all down hill, and the highway is right beside the tracks for the whole stretch. This great mass of steel and steam was plunging down the track at 55 m.p.h., while the hogger sat proudly on the seat and the fireman peered out the vestibule door at this '55 Ford racing alongside with



WHAT AN O5 is all about is shown here. On November 24, 1956, the 5634 is westbound between Galva and Galesburg, Ill., and photographer Shaughnessy is pacing alongside on Route 34 at nearly 60 m.p.h. (remember, 65 was the legal highway speed in Illinois back then). The fireman (at left) has come over to watch the photographers in their '55 Ford as the engineer sits beside his obviously wide open throttle. That steam surrounding the trailer truck, from a feedwater pump exhaust, is typical of an O5 at speed. With about 90 cars on her drawbar, the sound was impressive.

it would jar the white frame tower right off its foundation. Everybody says the O5s were loud, and I'll certainly agree with that!

Now the long-awaited chase was on, and a race to Zearing ended with the O5 the winner. But he had more interchanging there with the NYC. It was a surprise to this Easterner to see NYC that far west, at the threshold of the prairies. Zearing is a windswept, treeless place with the Q's main line tracks some strange fellow pointing a camera out. What was being viewed as extraordinary enough to merit a 2000-mile journey for me was surely an everyday experience for the engine crew. However, it was no everyday occurrence at all, and whether the engine crew realized it or not, this was the end of an era. What had been commonplace would in fact be history before the end of the year.

All too soon the home signal for

Galesburg loomed on the horizon and the pace slackened. After yarding the train, the big Northern eased over to the once-busy engine facility with its huge roundhouse now loaded with mostly cold iron.

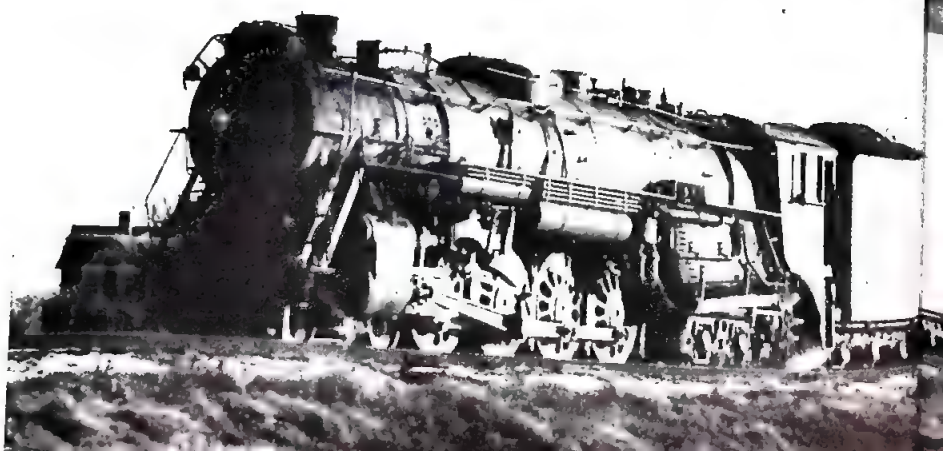
The final act of the day occurred shortly after the 5634 was put in the roundhouse when the 5623 eased out across the turntable, to the coal dock and finally out to pick up an eastbound train. As the sun set over a winter prairie, our second big Northern of the day laid a column of smoke and steam across the tinted afternoon sky as she got out on the main east of town.

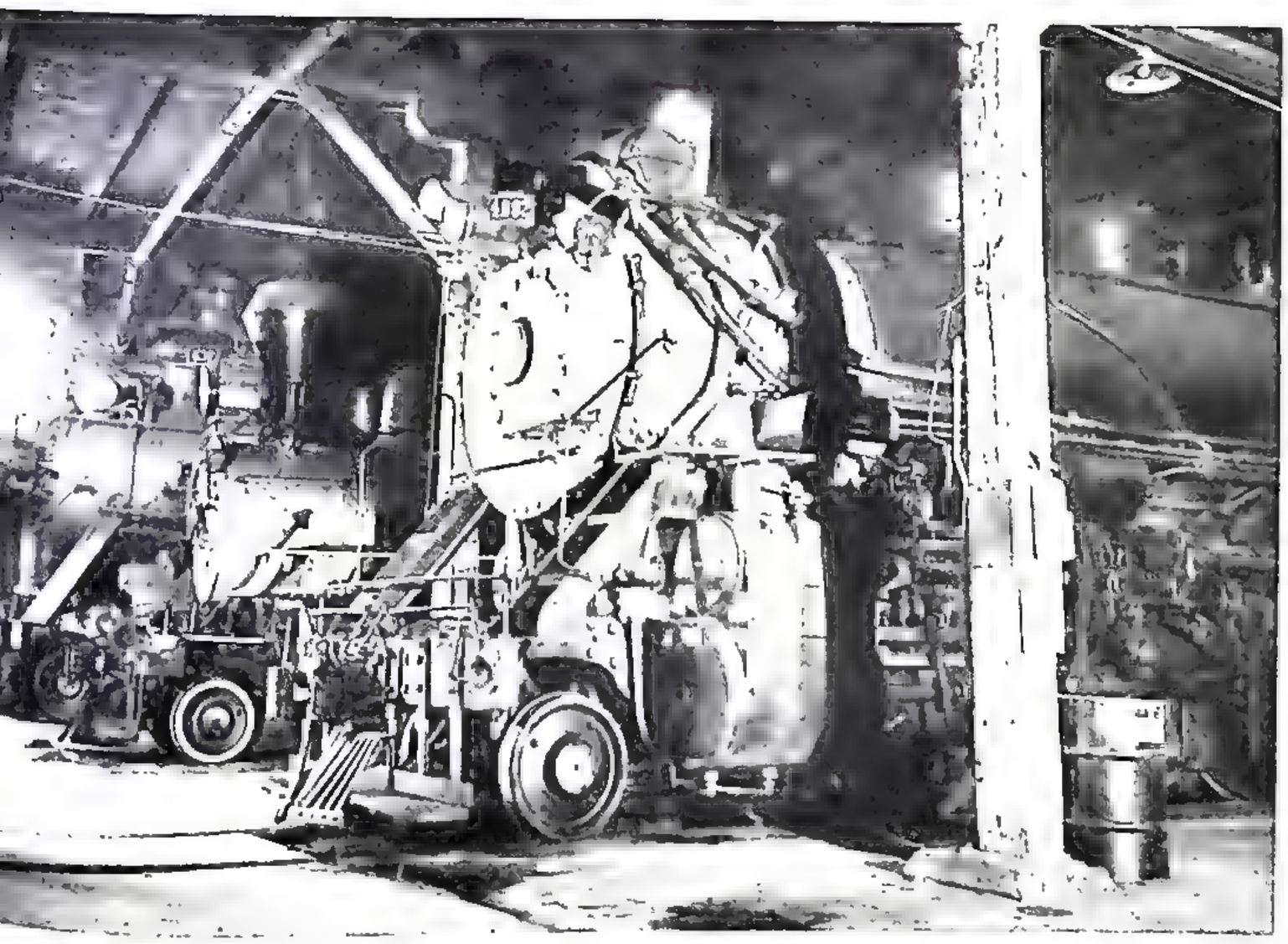
After dinner, a trip through the roundhouse found a number of O5s and 2-10-4s cold but in seemingly good shape. None of the locomotives there or outside would ever again see service, and it was with a sad heart that I walked out the door.

A trip to the yards the next morning found nothing called to go east. Unfortunate, because it would have been just right to conclude my first and last encounter with O5s with a spirited run east along that great stretch of line from Galesburg to Altona. A stop at the tower in Galva proved worthwhile, as we found that after two trains with nice grayback F3s went each way, a westbound was coming with yet another O5.

On a gray eastern horizon a billow of steam with a dot of light appeared, as it bore down on the RI diamond in Galva. It proved to be the 5621 trailing a string of cars that went out of sight. She pounded over the diamond at 40 m.p.h. with whistle screaming for an upcoming crossing, a fitting conclusion for my O5 performance—a real encore in the grand manner of the later Arthur Fiedler and his "Stars and Stripes Forever"!

At 4:00 p.m. sharp, two E7s eased the eastbound *Commodore Vanderbilt* out of LaSalle Street Station, and in 14 hours I would be back in Albany. The overnight coach trip went a bit better than on the way out on two counts. First, I was pretty tired after four days of railfaning in Chicagoland, and second was my vision of O5s running along Route 34. Thanks, Ivan!





THE GALESBURG ROUNDHOUSE never looked quite big enough to hold an O5, but somehow they always managed to just fit through the doors, as 5623 demonstrates (top left) as she backs out for an evening run to Chicago. A short while later, the 5623 was waiting for the highball (left) to leave Galesburg on November 24. That night the photographers found the Galesburg roundhouse full of dead but serviceable power (above) like 2-8-2 4992, 4-6-0 637 (used on ceremonial occasions) and 4-6-4 3007. The next day, 4-8-4 5621 was bearing down on the RI diamond (top) at Galva, Ill.

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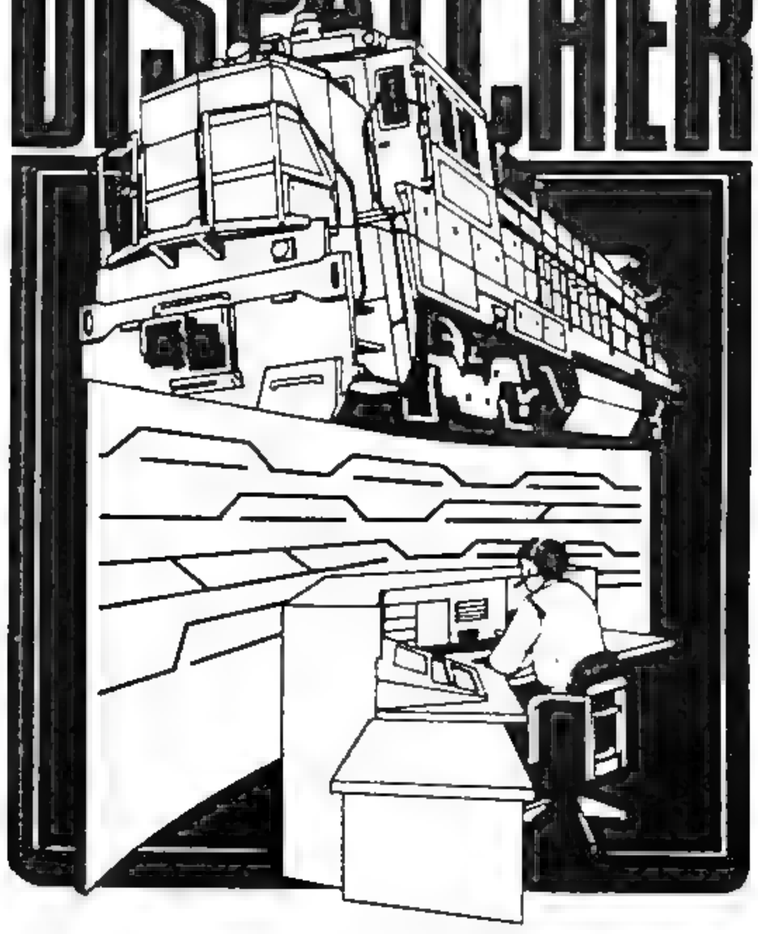

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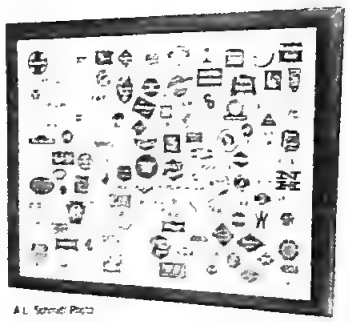

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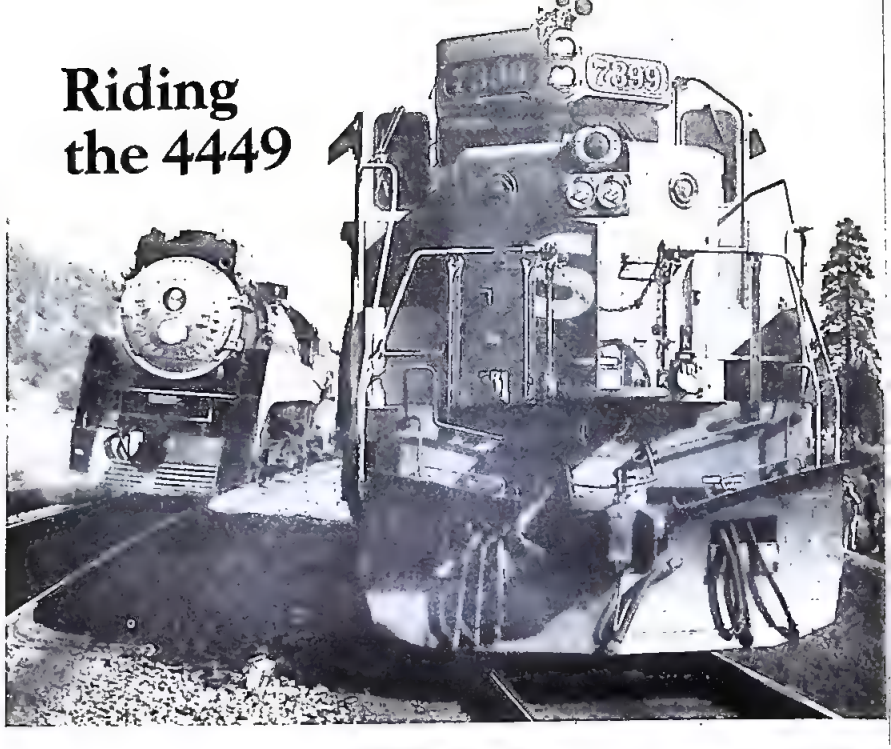
Riding the 4449



by Jim Boyd

This one had been a long time coming. I'd ridden the 4449 on the *Freedom Train* on the BN from Rochelle to Aurora, Illinois, back in 1975, but with that precious consist, the speed had been restricted to 35 m.p.h. on an essentially flat railroad—less than totally satisfying, to say the least.

"You gotta see what she'll do on a real train and fast railroad with the steam pressure at her rated 300 pounds!" Doyle McCormack, Jack Wheelihan and Dick Yager kept telling me in the years that followed. No argument from me. But the Sacramento run in 1981 didn't provide an opportunity.

I "put all my begs in one ask-it" when I visited the crew in Portland in February 1984. "How about south out of Klamath Falls?"

"That should work fine," Doyle replied. "We have to put the diesel on for dynamics at Grass Lake summit; the 60 miles from Klamath to Grass Lake should give you some fast running in the valley and a good long grade to climb. You'll see her at her best in both worlds."

He certainly spoke the truth. It was cool and crystal clear on the morning of May 6, 1984, as the 4449 and the *Louisiana World's Fair Daylight* prepared for departure from Klamath Falls. My "chasing crew" of Mike Schafer, John Gieske and Dennis Dietz were all in Air Force Captain John Sistrunk's Mercury station wagon headed for a lineside vantage point as I climbed into the cab. They would pick me up when the train stopped at Grass Lake.

In the roomy vestibule cab were engineer Doyle McCormack, fireman Jack Wheelihan and student fireman George Lavacot and the SP road foreman. We got the highball and eased out of K-Falls with minimal fanfare—a proper passenger start that wouldn't ripple the coffee twelve cars back in the diner. The train ambled the length of the yard and halted at a obstinate red signal at the south end. After getting proper authority from the dispatcher we passed that signal and were almost immediately looking at a high green on the next one. "Clear block!" echoed through the cab and Doyle hauled out on the throttle with both hands. The *Daylight* erupted to life. Doyle turned around and shoved the throttle to the ceiling. The sound intensified and the speed picked up.

The track was smooth and straight, and Mt. Shasta was a gleaming white beacon on the distant horizon. That mountain has always fascinated me, and how better to view it than from the cab of a GS4?

"Mr. McCormack, you have a 79-mile-an-hour railroad," the road foreman told Doyle with obvious enthusiasm. The throttle was still wide open and Doyle was hooking up the reverse gear as we burst under Highway 97 just outside of Midland at a little over 60. A few minutes later at 67 he eased the throttle back—Doyle was going to let the 4449 break in a little more before he tried anything over 70.

At 67 miles per hour on the superb SP track, the 4449 trembled to the pulse of her machinery, and though everything was vibrating, the ride itself was smooth and solid. Only the machine-gun exhaust and wind whipping through the open windows were tangible proof of better than mile-a-minute speed. The train gleamed in the morning sun and was an inspiring sight on the curves as we approached the tunnel and California state line at Dorris.

There was about 20 miles of fast running before we eased to a stop at Kegg Pit, where the day's movie run would be held. Ahead of us on the passing track was *Daylight*-colored SD45 7399—on the ground, the helper crew was lined up in a photo line. The helper posed briefly beside the 4449 as SP officials conferred about something, and then the 7399 headed up the line.

I stayed on the ground for the photo runby and then got back into the cab when it was completed. The train was stretched out on a .9% ascending grade, and the departure from there taught me something about the lugging ability of a GS4. When we got the highball, Doyle released the brakes, waited a few

seconds and hauled out on the throttle. Nothing. I mean nothing. The engine didn't shake or groan or quiver. It just sat there.

Jack had the pressure right at 300 lbs., and that's what showed on the cylinder pressure gauge with the throttle open and the bar in the corner. Muttering something about a lady of ill repute in less than perfect health, Doyle slammed the throttle shut and horsed the reverse over to take a few feet of slack. Again the scene was repeated. Just a dead stall; no slipping.

The train was stretched out on the grade, and Doyle had to time the release of the train brakes and the application of power so that the engine could use that little bit of slack that it had bunched into the train before the rear end released and the train could roll out on him. Confident he could get it, Doyle didn't "warm up" the booster. (A few days later at the top of Soledad Canyon on the 2.4% grade, Doyle did warm up the booster as they neared the crest at Vincent [see page 45], by getting it working under steam but not engaging the gears. He made the crest with the use of the booster but had to stop just over the top when the booster pre-throttle in the turret stuck open and someone had to climb out and close it. This is not an uncommon trait for a booster and one of the reasons engineers are reluctant to use them unless absolutely necessary.)

When the 4449 repeated her balk on the second try, Doyle cussed her out again and took slack once more. This time there was a long count between the brake release and the lunge at the throttle. This time she bit. A surge and one earth-shaking exhaust. And another. And another.

We were moving. Sure-footed. Not so much as a hint of a quarter-slip. Eighty-inch drivers, 300 pounds pressure, no booster and she was digging in like a 2-10-2. Go on and tell me about your slippery passenger engines!

The next few minutes were among the very finest I've ever spent on a locomotive as she picked that 13-car train from a stall start to 50 miles per hour before Doyle had to throttle back to avoid violating track speed between Kegg and Bray. Once clear of the line-side photographers, I watched most of that performance from the "cat-bird seat": the hatch atop the cab that provides access to the top of the tender's oil bunker. From there you can ride safely with your head and shoulders just above the cab roof while sitting at the top of the bulkhead ladder. The high-flying exhaust is no problem, but the steam from the dynamo is a nuisance as it tends to blow right in your face.

The exhaust from there is awesome! That stack is an unobstructed 50 feet away, and the sound is magnificent. Doyle, I take back anything I ever said about a GS4's ability to produce decibels!

And beyond the *Daylight's* exhaust was the grandeur of Mt. Shasta etched pure white against the rich blue sky.

The ecstasy was interrupted by a conversation in the cab about not putting the diesel on until the water stop at Black Butte. This could get interesting. Sure enough, we blew through Grass Lake doing the legal limit, and I was wondering what John and the guys were thinking in the motorcade when we didn't stop as planned to let me off. Knowing they had a scanner in the car, Doyle called on the radio for them to pick me up at Black Butte instead.

After the valley speed run and the upgrade climb, drifing down from Grass Lake was almost an anticlimax. It had its moments, however, such as passing through the stark lava fields—I'd hate to have been there the day that stuff was created! We met an upbound freight with mid-train helpers and continued our roll downhill.

We pulled right up and spotted at the water column that is still in service (for fire trains, I believe) at Black Butte. I detrained to look for my ride. As departure time neared and the diesel helper coupled on for dynamic brakes on the 2% down Cantara Loop to Dunsmuir, I put out another radio call from the locomotive cab to have them pick me up at Black Butte. Now I was committed to stay.

They whistled off, and I was on the ground waiting. The train moved out, and the motorcade scrambled in pursuit. Still no ride. I spotted Mike Eagleson, whose friends had been set up just down the track and were coming after him. "If you see my guys down the road without me, send 'em back here!"

The last living, breathing soul departed Black Butte—except me.

I had plenty of opportunity to study my mountain, as Shasta looked down in snow-covered sympathy. The whistling of the *Daylight* grew more and more distant and was ultimately swallowed up in the vastness of the high country.

I had no way of knowing that not too far away four railfans in a Mercury wagon had heard the radio call and at that very moment were wondering "Where the hell is Black Butte?" Since I was the only one who'd been there before and since I'd only navigated for my friends as far as Grass Lake—where I was supposed to rejoin them—they didn't know that Black Butte was a railroad siding name that doesn't show up on highway maps.

After about 25 minutes of splendid solitude, a cloud of dust to the west revealed the errant Mercury—to this day I don't know where they went or how they happened to arrive from the completely wrong direction, but within minutes we were back on the highway and even managed to beat the train to my favorite spot just above Dunsmuir where the tracks curve through a valley with Shasta as a backdrop. To say the least, it was a different way to wrap up a cab ride.

TWO PHOTOS JIM BOYD

THE VIEW of Mt. Shasta from the "cat-bird seat" looking over the top of 4449 as she climbed toward Grass Lake summit was nothing short of awesome. Just before the movie run at Kegg (top), *Daylight* helper SD45E 7399 posed briefly with the 4449. This was Sunday, May 6, 1984.

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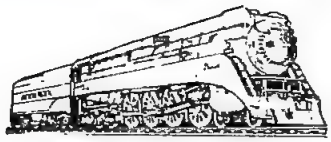

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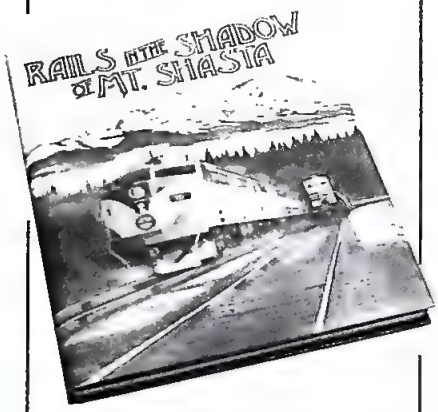

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Transit Currents

Ten Years Ago

For this special ten-year anniversary issue of RAILFAN & RAILROAD, I looked back at Steve Maguire's "Transit Topics" for the *Railroad* Magazine issues of 1974 and found that some things have changed and some things have stayed the same. In January 1974, the proposed Buffalo rapid transit system was discussed; today Buffalo's light rail vehicles are being tested along Main Street. In Boston the Federal government had given a grant to help rehabilitate the Washington Street elevated; the el is to be torn down when the Orange Line moves over to the west. Pittsburgh was still trying to decide how to modernize transit, and BART was still having some teething problems in the San Francsco area.

In the February issue, Senator Vance Hartke of Indiana was proposing that the South Shore Line become the nation's first high-speed rail corridor; elsewhere, New York City's subway system was termed "vast," "sprawling," "dirty" and "noisy." To the west, Yakima, Washington, was expecting to begin local trolley service with its two Oporto, Portugal, trams. In El Paso it looked as if the trolleys were going to be running again.

In March there was news about the Evanston line of the CTA elevated being converted from overhead to third rail. BART finally began service in San Francisco, but the east and west bay services were not linked, and the control system was still having problems.

In April, news from Portland, Oregon, reported consideration of a light rail system being built; construction is now under way. There was also discussion of a possible light rail line in San Diego, California, and in New York construction of the Archer Avenue subway in the Jamaica section was in progress.

In May, Buffalo hired a consultant to ponder a rail rapid transit line. In Pittsburgh the Port Authority had agreed to take over the B&O commuter line to McKeesport and Versailles, and the Westinghouse skybus was supposed to be the direction for transit improvements in Pittsburgh; the Drake trolley was to be abandoned so the right-of-way could be used for the skybus. BART was experiencing trouble with its breakdown rate. In Chicago there was pressure to replace the Loop elevated with an underground structure. Since then, the skybus has disappeared from Pittsburgh, the Drake line is still running, and the Loop elevated is being refurbished.

In the June issue we learned that the first car bodies were delivered for the new standard light rail vehicles to be fabricated by Boeing-Vertol; these cars were for the Boston and San Francisco light rail operations. In the next decade, these cars were trouble-prone and, after much repair and several lawsuits, were made to work; the order was never repeated.

In July *Railroad* readers found that the State-of-the-Art rapid transit cars, built by the St. Louis Car Company, had been rolling around the subways and rapid transit systems of a number of cities. It was also reported that the highspeed rail line in Philadelphia to the airport was to open in two years (it still isn't open).

Dallas-Fort Worth Airport was opening its new computer-controlled peoplemover called AirTrans, according to the August column. Extension of the New York & Long Branch railway electrification to Red Bank, New Jersey, from its terminal at South Amboy was prepared, and graffiti was considered a major problem on subway cars in New York. (That could have been written today.)

The September issue featured news that Toronto was going to order several hundred new streetcars, a consummation that has taken place. Also from Canada came word that Bombardier, Ltd., a maker of snowmobiles, was diversifying into rail production. Planning was still going on in Los Angeles for a subway rapid transit system. The transit folks in the Portland, Oregon, area were considering buying used PCC cars from Toronto in case they wanted to run a rail transit system, and Boston was contemplating rebuilding the tracks of the light rail system. Meanwhile, it was reported that BART would begin regular service under San Francisco Bay in that month.

The October column started with a discussion of the speed of streetcars relative to buses in Toronto; it was found that the slowest downtown trolley route was faster than the fastest bus route during rush hour. In Chicago, the CTA planned to buy more air-conditioned rapid transit cars, while Philadelphia was going to refurbish several subway stations for the forthcoming bicentennial celebration. BART was reportedly considering extensions now that the basic system was in operation; it is still being considered.

The November 1974 "Transit Topics" had a feature piece about the extension of the Chicago Rapid Transit System to O'Hare Airport; this service may be in operation by the time you read this magazine. BART was having problems; 71 of its cars had loose wheels.

In December, Steve Maguire reported riding on the first new light rail vehicle to be built in the United States since 1952. This occurred at the Boeing-Vertol plant in Ridley Park, Pennsylvania. It was also reported that the South Shore Railroad was having trouble keeping its old cars running. Who in 1974 would have dreamed that by 1984 an entire new fleet of cars would have already been in operation for a year?

Looking back, it is clear that there were many harbingers of good things to come a decade ago. So many exciting things have happened in the rail transit field in the last decade that it is difficult to see why we didn't know more at the time. The new Miami and Baltimore rapid transit lines have opened, the Washington Metro System continues to expand, construction is under way on light

rail lines in San Jose and Sacramento, California, and the highly successful San Diego trolley is beginning to expand to the east. The Shaker Heights rapid transit has been totally renovated. Pittsburgh is about to finish its downtown subway for streetcars and is busy upgrading part of its system to light rail standards. BART carried a record crowd on the opening day of the 1984 baseball season and is buying new cars to keep up with the demand. Most of the bugs seem to be worked out of the BART control system.

America, which once dominated the world in electric railway equipment, now finds itself buying most of its equipment from abroad; only the Budd Company continues to build rapid transit cars. St. Louis Car, Pullman Standard, the Rohr Corporation and Boeing-Vertol all quit the passenger car business, while Bombardier of Canada is now one of the world's largest manufacturers of rail transit equipment and locomotives. Some diversification from snowmobiles!

Museums get new names

Congratulations, Branford! On May 12, 1984, Governor William A. O'Neill of Connecticut officiated as the Branford Trolley Museum was dedicated as the Shore Line Trolley Museum, a National Historic District. The Historic Distrct will include the 1½ miles of former Connecticut Company right-of-way from East Haven to Short Beach, all of the car barns and shop buildings in the Farm River Road complex, the Sprague Library Building and the entire collection of rolling stock. The Shore Line Trolley Museum is owned and operated by the Branford Electric Railway Association, 17 River Street, East Haven, CT 06512, telephone 203/467-6927.

This information comes from the Association of Railway Museums, Inc., which also sends along some other museum name changes. In all cases the museum name has changed but the location is the same:

The Fox River Trolley Museum (formerly R.E.L.I.C., Railway Equipment Leasing and Investment Company), P.O. Box 315, South Elgin, IL 60177; telephone 312/697-4676.

The North Prairie Electric Railway (formerly the Wisconsin Trolley Museum), P.O. Box 59, North Prairie, WI 53153; telephone 414/392-9573.

Flashes

The more things change department: Port Authority of New York and New Jersey, seriously concerned about the dramatic increases in traffic that are straining the HUDSON RIVER crossings, is considering new ferry service across the Hudson River. Hoboken and Communipaw Avenue, in Jersey City—the sites of the last two trans-Hudson ferries—are among several places on the New Jersey side of the Hudson under consideration. South Ferry may be the New York Terminal. Another solution is more trains into Penn Station, longer PATH trains, more express bus lanes or higher auto tolls on the Hudson crossings.

From NEW JERSEY Robert Blom writes that New Jersey's Hudson River waterfront area, now pretty much fallen into desolation, is under review and consideration for redevelopment. One of the suggestions that the planners are going to review is the construction of one or more light rail lines serving the waterfront area that could tie into the Port Authority Trans-Hudson and N.J. Transit rail lines. There are many available rights-of-way that could be preserved.

John A. Kuback writes that CHARLOTTE, N.C. is thinking about trolleys. Under consideration is the joint use of the Norfolk Southern Railway tracks between College and Brevard Streets. Easy access to many sites such as the Sheraton Center and Discovery Place is possible.

David Pharr writes from SAN FRANCISCO that the Guadalupe Corridor Light Rail Line in Santa Clara County (the San Jose area) started with a bang on March 23, 1984. The politicians and other celebrants who gather at groundbreakings dynamited a one-story suburban house located on the site of the rail line's maintenance yard rather than dig the traditional first spadeful of earth. At the ceremony, Santa Clara County supervisor, Ron Diridon, used a rusty old trolley bell salvaged from a San Jose streetcar and rang it declaring: "That is the new beginning; that's the sound of the next century".

A Birney safety car, last used in Lafayette, Indiana, is about to be moved to the Indiana Transportation Museum at NOBLESVILLE. When streetcar service ended in the greater Lafayette area in 1940, the car was moved to Linden, Indiana, and used as the core of a temporary dwelling. The wheels and traction motors are missing, but the transportation museum staff believe they can acquire running gear for the car without too much difficulty. The car may be operated in Noblesville or may even find its way to Indianapolis if a streetcar line proposed in conjunction with the White River Parkway is built. Steve Scalzo provided the information.

Steve also sends information that the 10% cut in CHICAGO RTA rail commuter fares has slowed the downturn in ridership that has occurred since 1981 when fares were sharply raised and service cut back. Steve informs us from the PITTSBURGH area that 3600-ft.-long twin tunnels are being dug under Washington Road to provide a subway connection between Mount Lebanon and Dormont for the new light rail system being put into place by Port Authority Transit. The tunnels will get the light rail cars out of the congestion that plagues streetcar movement on this stretch of Washington Street. Tunnels are being built by the "new Austrian tunneling method". Bolts are imbedded in the rock, reinforcing wire is added, and the surface is sprayed with high-strength concrete.

PLEASE SEND traction news and correspondence directly to Prof. George M. Smerk, Institute for Urban Transportation, 809 E. 9th St., Bloomington, IN 47405.

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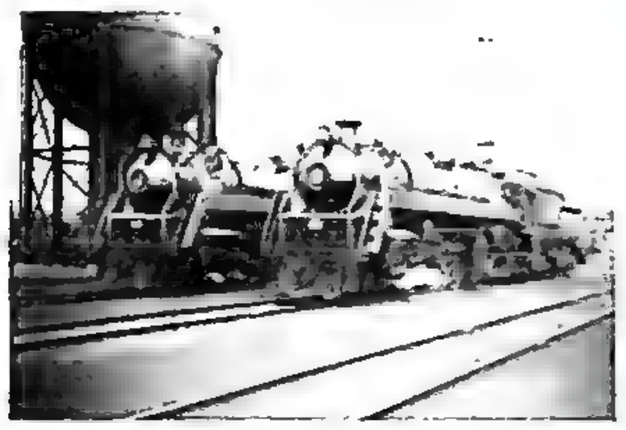

Harry Watson was an avid and competent photographer, who worked as a machinist in Toronto's famous CNR Spadina roundhouse from 1923 till 1966. "Keep 'em Rolling" contains the very best of his photo collection; depicting CNR Hudsons, Mountains, Northerns and early diesels, as well as general views of the Spadina shop facilities. The book is a must for modellers, or those who simply love CNR steam at its glorious best.

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Camera Bag

BY JIM BOYD

Ten years on the soapbox

Probably the most amazing aspect of having written this column for ten years is that I can still come up with things to talk about in the next one. I'm no photographic technocrat, and you've probably noticed that these pages are somewhat light on detailed scientific analysis and intricate technical comparisons of equipment or technique. As an editor I deal with photojournalism, but being a photographer is no prerequisite for being a rail magazine editor. Though I have had some pretty good formal photographic training, my primary use of a camera is as an active railfan—with the slight added pressure of needing to "bring back the results."

But "bringing back the results" is the goal of almost any railfan photography, whether we realize it or not. We have often spent considerable time and money to get to where the pictures are, and even the most casual I'm-only-in-it-for-my-own-pleasure railfan owes it to himself to at least have his photos come back reasonably well exposed and sharp.

In this column we've attempted to impart the basic knowledge that will keep the casual photographer from wasting his time and money. Fortunately, there are cameras today that will do most of the thinking for you, if that's what you desire—but you still need that basic information to know which one to buy.

Most railfan photographers, however, are not casual about their approach to the hobby but are really interested in making all that beautiful hardware produce results they can be proud of. In this column we've tried to promote the techniques that we've found to produce predictable and reliable results. If you've had enough experience to argue with me on a point of disagreement, then you probably don't need my advice anyhow—and you'd be likely to find I'd agree with you to at least some degree in your specific case. I try to write this column for the advanced amateur railfan photographer, while attempting to give the novice some tangible advice to hang onto while learning the rest.

I think we all find the friendly competition in producing good photography to be one of the driving forces that makes the hobby so enjoyable. Active railfans liken railfanning more to a sport than a hobby—the element of competition and perfecting of skills offers great satisfaction to the participant. Doing good work and taking good pictures is a reward of its own. And you have to learn the basics of photography before you can consistently bring back the results. It's like taking a long trip—you have to learn to drive the car before you need to worry about where you're going to go. But once you know how to drive, the destinations are limitless.

Railfan photography is a lot like that. Once you've mastered the basic skills of the camera, you can begin to create or record whatever you enjoy most. After a while the camera becomes second nature and you "think" the picture and handle the rest almost automatically.

Over the past ten years we've tried to talk about different aspects of railfan photography, from slides to movies to video—and, oh yes, of most importance to a magazine, black & white work. We've looked at camera techniques, characteristics of film, a little darkroom work, some basics of editing and presentation and certain hazards like plastic sleeves that can damage slides or even the simple warning not to leave slides out where they can be exposed to sunlight. And we've gotten into heated debates about camera types, how to use or not use various lenses and the pros and cons of film versus video.

We're very gratified that this column is often singled out for mention in the "comments" blank at the end of the Reader Survey that we're getting back from the September issue. Thanks for your vote of confidence; rest assured that we have every intention of continuing the column. If writing this column for ten years has taught me anything, it's that railfan photography itself is a constant process of learning.

If there's anything that separates the really good photographers from the rest, it's that they can take a critical look at their own work and make an honest judgement of what they see. Being critical of your work doesn't mean being critical of yourself—saying "I really blew that shot" isn't automatically followed with "I'm just no good." If you goof a shot, admit it—but learn from it how to avoid the problem the next time.

I still find driving a camera to be one of the great satisfactions of my life. I can't wait to get that box of slides back from Kodak, and I always tie up the camera shop counter by looking through them right there. I'm like a kid at Christmas when a shot turns out particularly well, and I could kick myself from here to tomorrow when I screw up an easy one.

Hopefully, this column will reflect that enthusiasm for many years to come.

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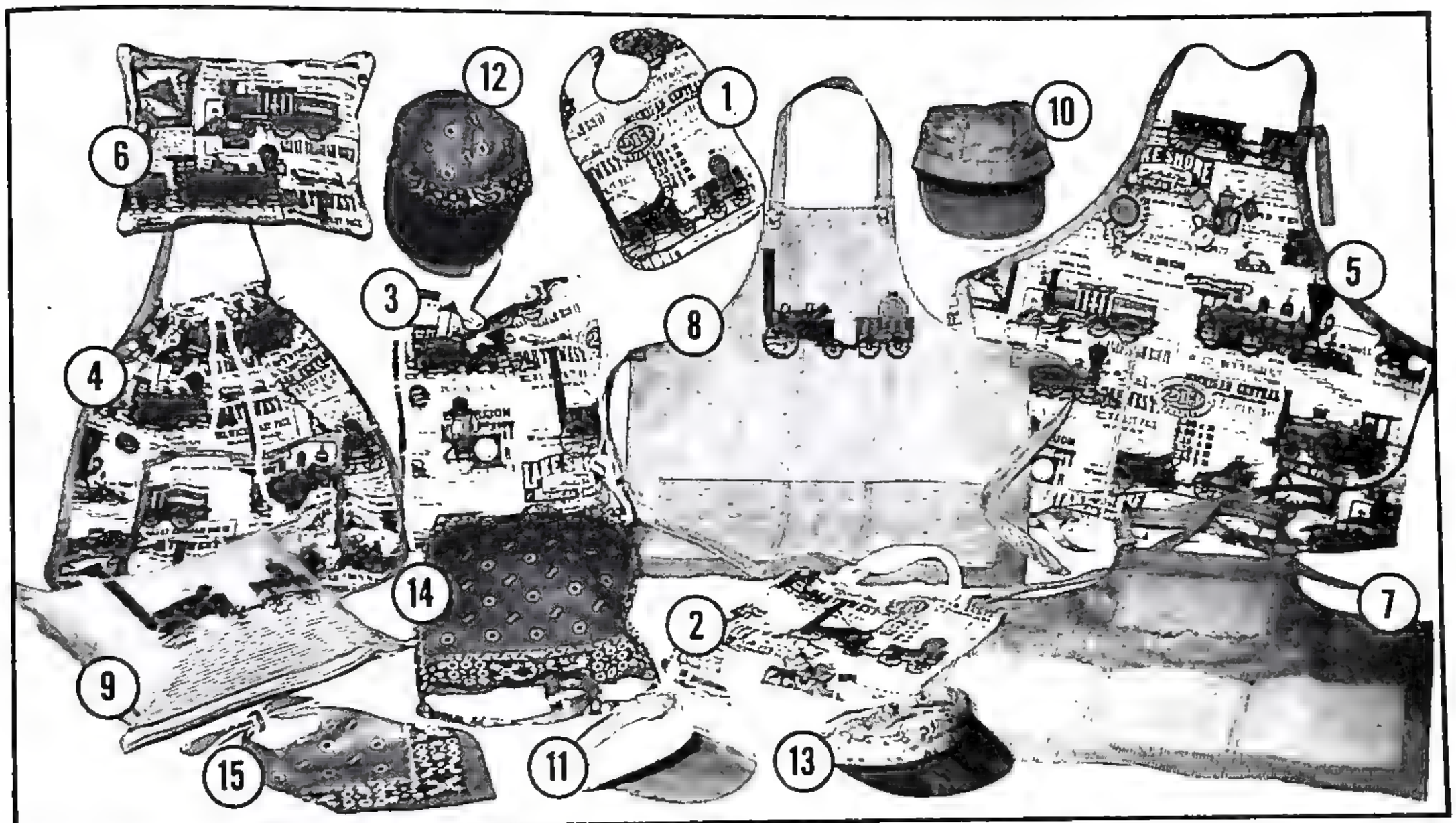

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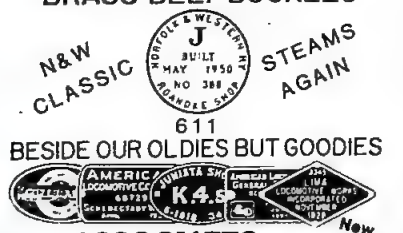

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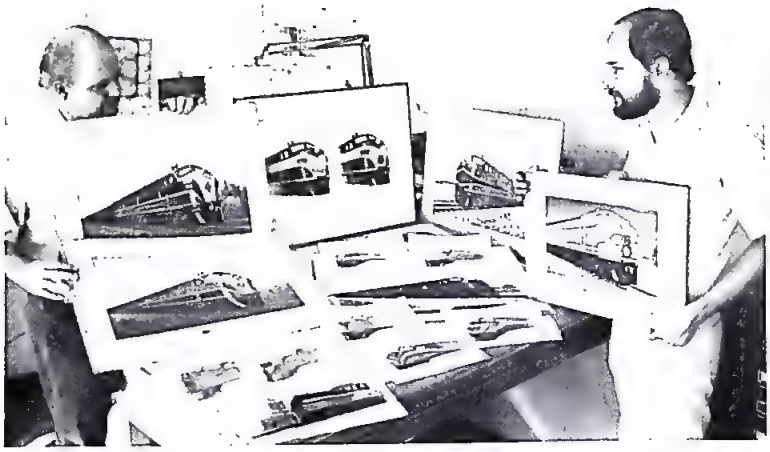


EMD ARTWORK, including finished renderings, quickies and sketches, used in the EMD Styling Section story is shown in the R&R office with Jim Boyd (left) and Walt Lankenau.

That EMD artwork

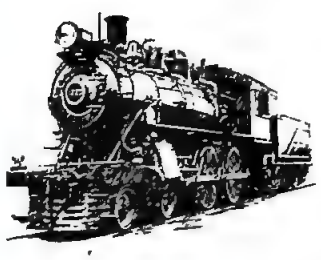
Back in September 1967 I had just been hired as a "field instructor" by Electro-Motive Division of General Motors and was spending a few weeks in the Training Center at the plant in La Grange preparing for my new job, which would involve going out with the deliveries of new locomotives and reporting on their initial performance on the road. EMD has a model railroad club for its employees, with a rather large HO layout in the plant. I was visiting the club one evening and participating in some train-running when something derailed in a far corner of the layout. I scrambled under the benchwork to rerail it.

Crawling around under the layout, I literally bumped into a pile of old artboards, covered with dust and droplets of solidified scenery plaster. I could hardly believe what I was looking at. There, under the model railroad, were dozens of artwork renderings of early diesel paint schemes—including many that had never been applied to a locomotive!

One of the club members who was fairly senior in the management ranks acknowledged that they were the result of a housecleaning in the Engineering Department; nobody wanted to throw them away, but at the same time nobody knew quite what to do with them. Fascinated by what I'd found, I received permission to remove the drawings a dozen-or-so at a time to photograph them in the park across the street during my lunch breaks (cameras are not allowed into the plant). Since I was the only one who had expressed an interest in them, I was given written permission to take about two dozen of the drawings to keep.

I didn't fully appreciate what I had there—and apparently neither did anyone else—until bits and pieces of information picked up over the next 13 years began to add up to an incredible untold story.

What I had in my possession and had photographed were "proposal drawings" of paint schemes that were presented to customers who were working out the liveries for their new diesels. The bulk of the drawings dated from the 1940s, and they seemed to indicate that EMD had played a substantial role in developing the paint schemes that I'd always assumed had been created by the railroads.



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This was just the tip of the iceberg.

In 1981 I met Ed DeRouin, a railfan from the Chicago area who had also acquired a few of the EMD drawings—but his collection included a whole notebook full of onionskin sketches, all dating from the mid-1940s, that perfectly complimented the artwork that I had photographed and substantially amplified the theory that I was already developing that EMD had, indeed, played a *very* big part in developing the "Streamliner Era" paint schemes.

I discussed what I'd learned with Jack Wheelihan, a supervisor in the EMD Service Department. "You ought to talk to Lee Buchholz," Jack suggested. "He joined that department in the late 1940s and knows all those guys."

An appointment was made with Mr. Buchholz, the man who *is* today's Engineering Department Styling Section, and he put the rest of the pieces together. In a nutshell, General Motors knew the power of styling as a sales tool, and they first worked with a group in Detroit and then set up their own department in La Grange in 1941 to assist the steam-era railroads in developing the paint schemes to apply to their new FTs, E-units or whatever. The story begins on page 32.

What still amazes me about all of this is that until now the part played by the EMC/EMD stylists has gone virtually unmentioned anywhere. This is particularly striking when one considers that they created or participated in the creation of almost every railroad paint scheme of the Streamliner Era—and even those that they weren't involved in, such as those done by Alco or Baldwin, were heavily influenced by the general style of the EMD work.

We'll delve a bit further into this in the January 1984 issue, when we show some more examples of the Styling Section's work and point out some of their most commonly used styling "elements."

It's ironic that none of this would likely

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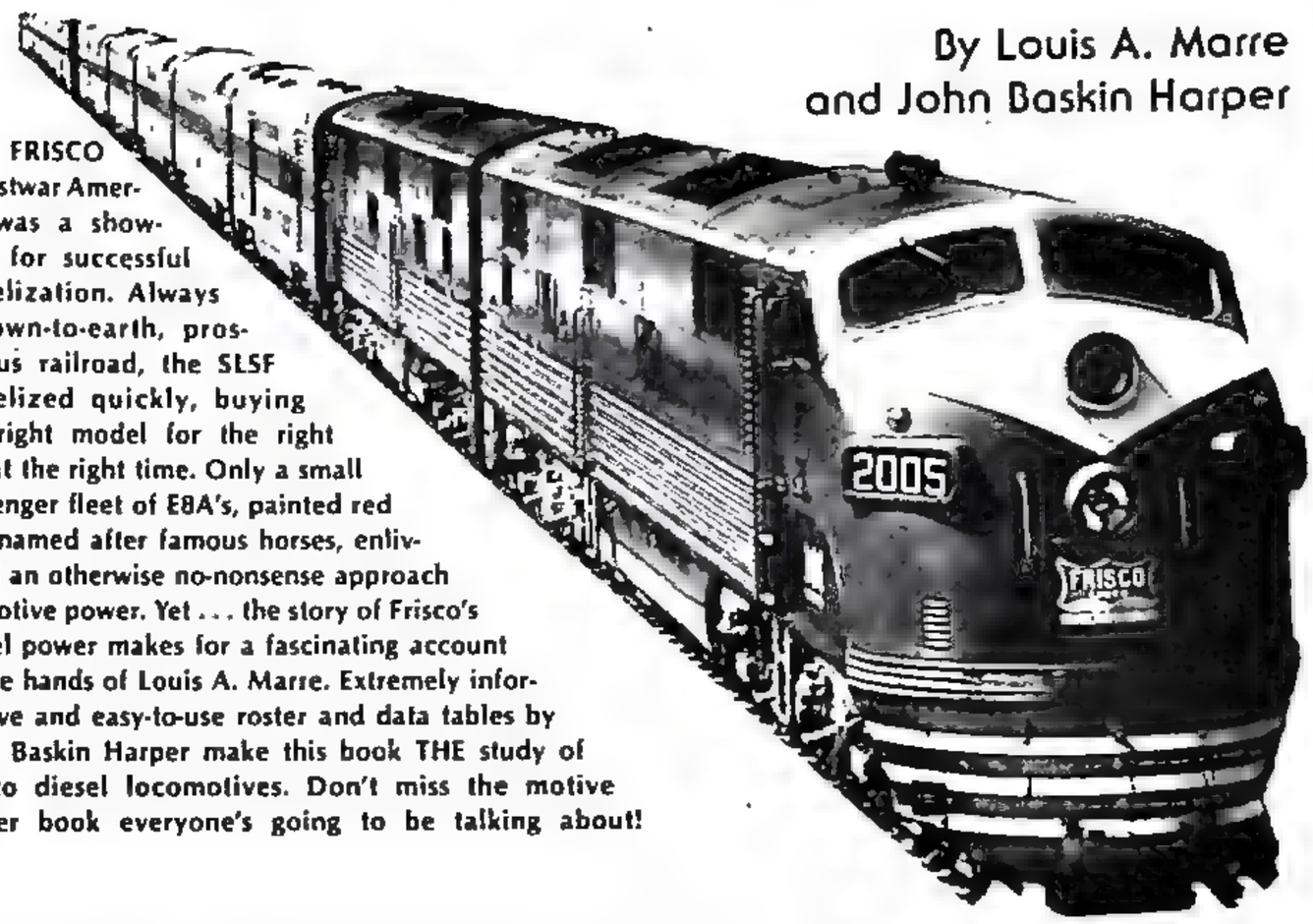

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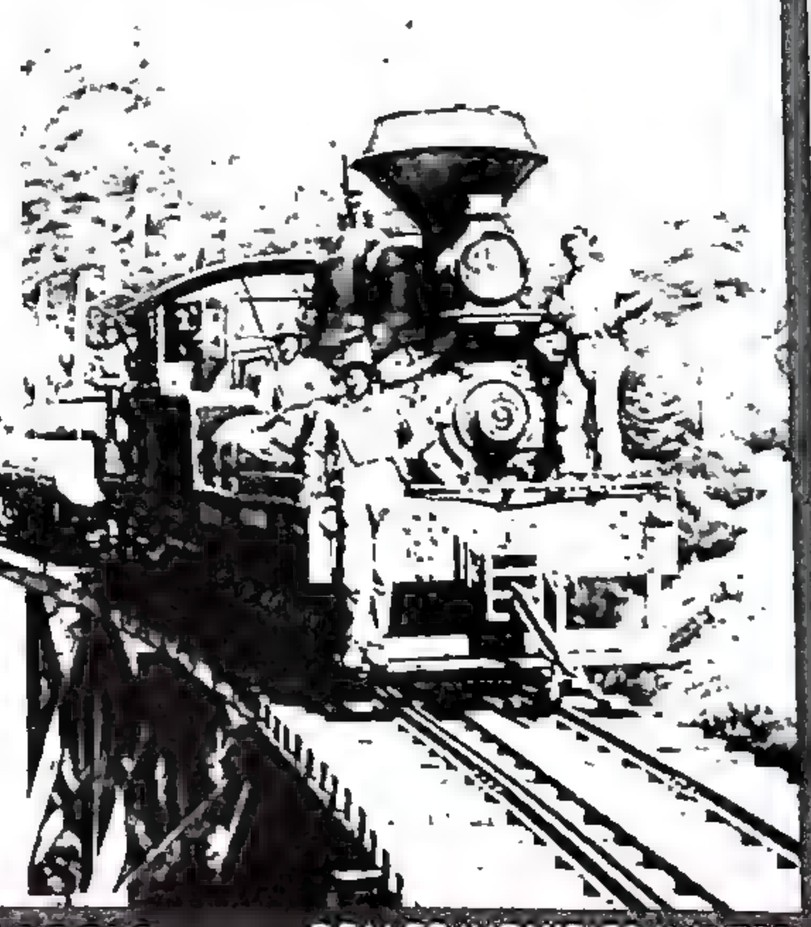

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have ever some to light had that HO boxcar not derailed on the back loop of the EMD model railroad on that particular night.

O. Winston Link featured

The *1985 Photography Annual* from *Popular Photography* Magazine has a nice ten-page feature on O. Winston Link and his N&W night flash photography. It's presently on the newsstands and sells for $3.95 from Ziff-Davis Publishing Co., One Park Avenue, New York, NY 10016.

Difficulties with the *Daylight*

The 4449 completed its 7100+ mile trip from Portland to New Orleans and return with an arrival back home only 15 minutes behind the posted schedule—and that was due to someone throwing a fusee in front of the train a short distance out of Portland. It was a remarkable performance for a locomotive so alien to today's railroading environment.

With only a lightly-loaded test run to Eugene to try out the engine after a total overhaul, it is not surprising that the trip was not without some mechanical irritations. The boiler work passed with flying colors, and the engine steamed beautifully for the entire run, carrying her full 300-lb. boiler pressure. On the eastbound run, however, a problem developed with the rings on the piston valves, and they had to be replaced during the layovers in San Francisco and Houston.

In 1977 Doyle and his crew made a slight modification to the design of the valve rings that would in theory have made them wear longer. The modification permitted the rings to expand outward further than on the original specs, which caused an undetected problem when the spool valves were inserted into the valve cages of the cylinder chests. The improperly-seated rings were replaced in San Francisco but developed the same problem again by Houston, where new rings were made to original specs and the problem was solved.

The next incident was the break-in-two west of Del Rio, Texas, on the westbound run (see RAILNEWS, September '84), when the retaining plate failed, permitting the pin in the tender to drop out, releasing both the main and safety drawbars linking the locomotive and tender. The entire drawbar, pin and retainer assembly is subject to 90-day federal inspection and testing, and physical evidence indicates a failure of the retainer plate—although the plate was never recovered and cannot be subjected to analysis.

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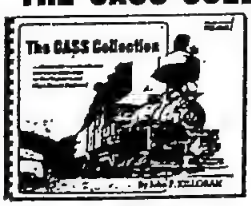

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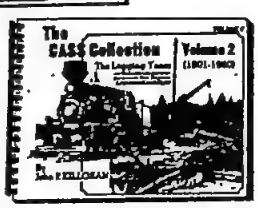

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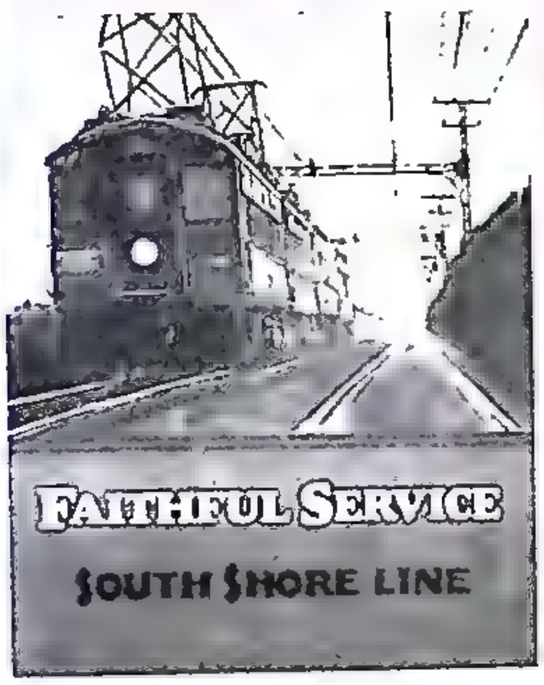

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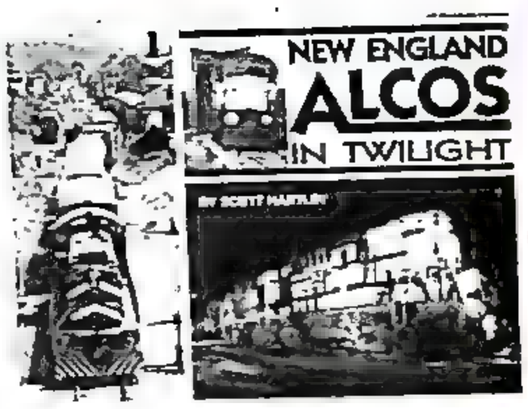

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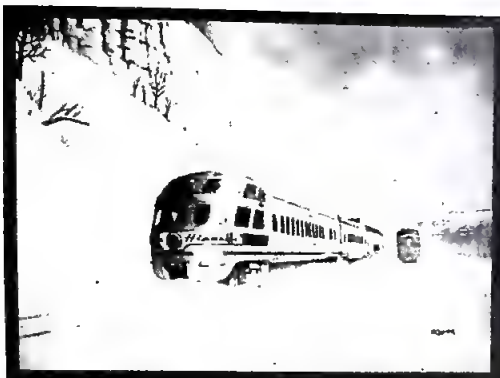

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JUST WEST of Del Rio, Texas, on June 11 (not June 12 as in September's RAILNEWS), a broken retainer permitted the drawbar pin to drop out at speed, releasing the engine from the train. Here the crew is preparing to rejoin the engine and tender. Note SP maintenance truck at right.

Further west, between Lordsburg, N.M., and Tucson, Ariz., an aluminum oil cellar (reservoir) cracked, permitting its oil to leak out, resulting in overheating the No. 2 left main driver bearing. The SP uses babbitted brass main bearings, which require oil lubrication (many roads use brass bearings that are lubricated with grease). Prior to the damage to the bearing caused by the loss of lubrication, the engine had been running fine at sustained speeds of 70 m.p.h. with a couple of sprints over 80.

After the cellar incident, they kept the speed down to 60 and nursed the bearing along, but it continued to run hot until a stop near Richvale, above Sacramento. At that point they determined that all the babbitt was worn off and the bearing was now solid brass, so they changed the lubrication to grease. This stabilized the problem, and the No. 2 main gave no more trouble though it continued to run warm.

The last mechanical problem to affect train performance hit them as they departed Dunsmuir for Klamath Falls. As a result of the break-in-two, the oil heating steam line to the tender was not functioning, which caused a problem with cold oil when the train reached the cool climate around Mt. Shasta.

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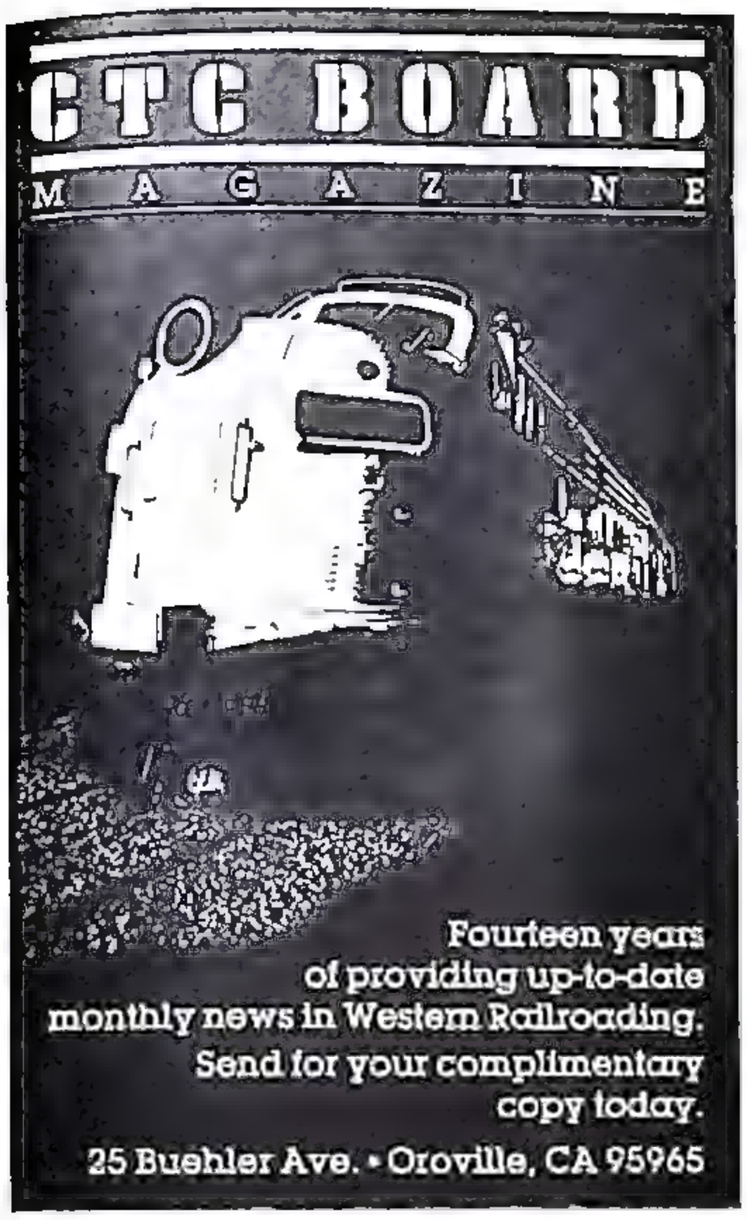

The heavy oil burned by the 4449 needs to be 90° or warmer to flow properly into the firebox, which is why the tender is equipped with steam heating coils in the oil bunker. These coils being out of service caused no problem in the hot desert country, but in the 60° temperatures north of Mt. Shasta, the sluggishly-flowing oil would not feed fast enough into the burner to keep up full steam under a hard load.

After the helper was cut off above Black Butte, the 4449 found itself struggling to climb the remaining 1.4% to Grass Lake summit—a task which should have been well within the engine's capabilities. With the speed down to around 10 m.p.h., they compared the firing rate and estimated length of time required to make the climb and concluded that if they fought the mountain alone they'd run dangerously low on fuel oil before reaching Klamath Falls. Doyle shut the 4449 down and called for diesels off a nearby freight to lift them to Grass Lake. Even so, they were very late getting into Klamath Falls.

A fresh load of warm oil that night gave them a good start out of Klamath Falls, and by the time the oil cooled enough to start becoming a problem, the roughest part of the run was over and she ran fine downhill and through the valley to Portland—firing was harder than normal, but she could make steam enough to maintain the schedule.

The quality of the work on the boiler and the general overhaul kept the 4449 in good enough health to overcome some mechanical troubles that would have sidelined an engine in lesser condition. The auxiliary tender (itself the victim of a hotbox departing San Francisco), proved to be an extremely valuable asset, giving the *Daylight* the water capacity needed for the long desert stretches.

By the end of the run, the crew was getting tired and cranky—all in need of a good rest. It was a massive job getting a steam-era streamliner from Oregon to Louisiana and back in 1984, and in retrospect it was the conquests of grades like Vincent and Grass Lake and flying through the desert all day at speeds over 70 that made the whole effort worthwhile for those in the cab and crew car. A few beers and a couple good nights of sleep, though, and I'll bet they'll be ready to do it again!

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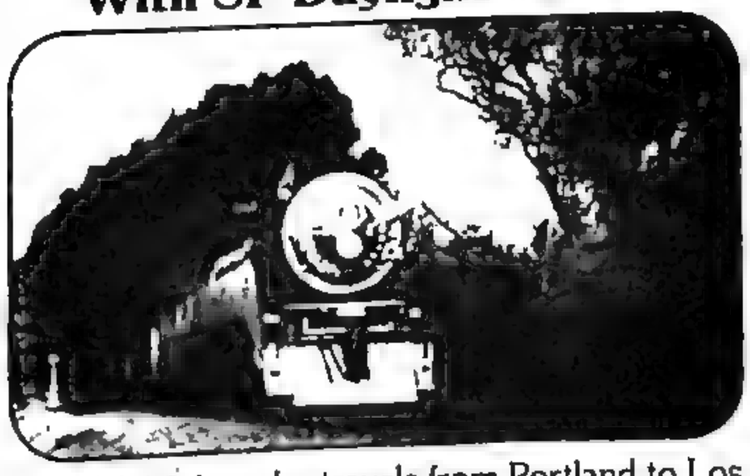

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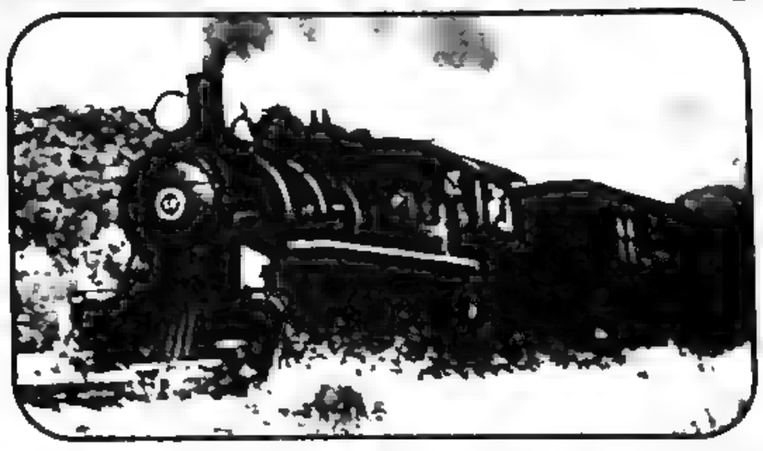

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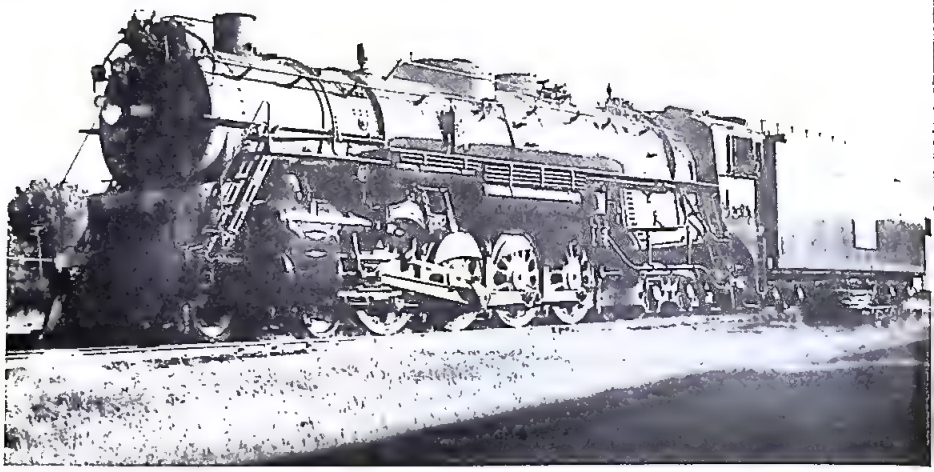

THE MOST FAMOUS CB&Q O5 was 5632, whose fantrip career lasted from 1958 to 1965. She nearly always looked "natural," like a working 4-8-4, as here at Galesburg on a 1959 excursion.

Honoring the O5s

I was at a slide show a couple years ago when Bob Malinoski popped onto the screen a photo of Burlington Northern U25C 5632. "Oh, you got it!" I exclaimed, "I've been trying to get that unit for years."

"What's so special about the 5632?" asked the rest of the New Jersey crowd watching the slides.

"That's the same number as the Q's fantripping O5!"

"What's an O5?"

Malinoski and I were both somewhat taken back that today's generation of railfans wouldn't know about the most famous of the CB&Q 4-8-4s. At that point I made up my mind to do something about educating these lost souls through the pages of R&R. I remembered my all-time favorite O5 photo that was published in *Trains* back in the early 1960s—it was a pacing pan shot by Jim Shaughnessy, someone who has since become a good friend.

"Say, James," I said on the phone to Albany, "remember that great O5 pan shot you had in *Trains* about 20 years ago; I'll bet that wasn't the only picture you shot that day." To make a long story short, that certainly wasn't the only shot he took that day, and the rest of the story unfolds on pages 53-57. Those three photos on 54-55 tell more eloquently than any words what was great about the O5s.

I never saw the O5s in regular service, but I became very familiar with them in the years immediately thereafter when the CB&Q ran a number of them on fantrips. First was the 5631 on a solo trip to Savanna, Ill., on October 6, 1957, followed by 5618 to St. Paul—at speeds over 90 m.p.h.—over the Fourth of July weekend in 1958. In November 1958 the 5632 made her fantrip debut

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with an 18-car train to Galesburg. The last "new" O5 I encountered was the 5626, which relayed west of Lincoln, Neb., the Illini Railroad Club excursion to Denver that the 5632 had brought out from Chicago. A 70-m.p.h. cab ride from Hastings to McCook, Neb., on the 5626 was the thrill of a lifetime against which all subsequent cab rides would be judged. Incidentally, sharing the cab on that day was a kid named Brad Miller with a huge old tape recorder—it was one of the early ventures of Mobile Fidelity Recordings.

The Burlington brought out 2-8-2 4960 in December 1959, and she and the 5632 became the enduring features of Midwestern fantrips over the next few years. As the other Q fantrippers of the late 1950s—Hudsons 3003 and 3001 and 2-10-4 6315, of my experience—were retired, the 5632 and 4960 continued on and played no small part in making a lifelong steam fan out of me.

The 5632 ran until 1965 when a less-than-enthusiastic management—following the retirement of the Q's patron saint of steam operation, President Harry C. Murphy—used maintenance cost as an excuse to retire her. The 4960 lasted another year, until the summer of 1966. The 5632 was sold to Chicago railfan Dick Jensen and was scrapped a few years later in an incident that is still being resolved in court. The 4960 went by way of the Circus World Museum and Mid-Continent Railway Museum to the hands of Harold Keene of Virginia, where she was restored and operated on his Bristol & North Western in 1981 (September 1982 R&R). She

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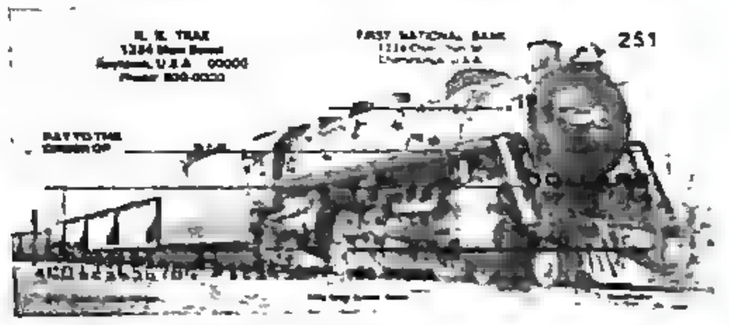

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A surprising number of O5s and Burlington Hudsons have been preserved, and I can only keep my fingers crossed that some worthy group will select one as a restoration project. And after having seen a J, a *Daylight* and a Challenger return, anything is possible.

I was talking to railfan book author Don Ball the other day as I was preparing Shaughnessy's piece on the CB&Q O5s. An unabashed fan of these 4-8-4s, Ball's words were intense as he said, "J.B., be sure to tell the world that these were neat engines!"

I'll try, Don; I'll try.

In the beginning

My first inkling that something big was up was when Tony Koester walked into my office one morning in September 1974 and closed the door. Nobody ever closes an office door around here.

"Prepare to have your mind blown as its never been blown before," he said as he handed me a photocopy of the typesetting for the rate card for a new magazine called RAILFAN. At that time Tony was managing editor of RAILROAD MODEL CRAFTSMAN and I was handling the production of the monthly FLYING MODELS with the title of associate editor. Publisher Hal Carstens hadn't said a word to either of us about even the possibility of a railfan magazine.

The topic was not a new one, though, for both Tony and I could indirectly credit the concept of a railfan magazine for our coming to Carstens in the first place. Tony relates how it happened.

"It was the occasion of a 1968 fantrip up the Hudson River behind Nickel Plate Road Berkshire 759 that led me to the Arch Street office of Model Craftsman Publishing Corp. (later Carstens Publications) in Ramsey, N.J. Oddly enough, the former NKP had figured prominently in many of the events that eventually resulted in the creation of a new publication aimed at the railfan market.

"Back in 1966, I had helped to found the

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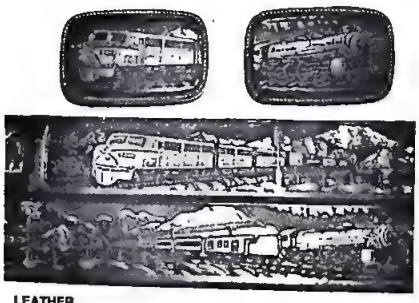

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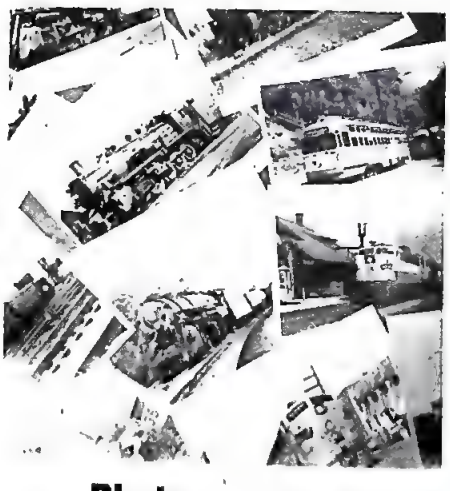

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NKP Historical & Technical Society and had edited the Society's NKPHTS Newsletter, then NKPHTS *Magazine*. Jim Boyd had already made a name for himself as a rail hobby journalist most notably for his prototype roster articles in RAILROAD MODEL CRAFTSMAN. His expert photographic help was appreciated as he joined the Society and tracked down such elusive quarry as the NKP's all-aluminum 40-foot boxcars (8500 series) and their tri-level auto racks before they were relettered for the Norfolk & Western following the 1964 merger. We thus became good friends, and I emulated his RMC roster articles with a similar piece on the electrified Chicago South Shore & South Bend.

"Jim had also done some material for Kalmbach's *Trains* Magazine, but—much as we both enjoyed *Trains*—we felt that the railfan community needed a more "immediate" magazine to keep us abreast of what was happening *now*. My publishing experience was limited to the NKP group's journal, but my enthusiasm for the profession and the hobby was growing exponentially. The result of these concerns and somewhat naive zeal was a list of possible names, an outline of such a magazine's internal format, another list of potential articles that then seemed timely and interesting, and finally a 'dummy' or mock-up of a sample first issue. Everything appeared to fall right into place, including an obvious name: *Railfan*.

"Following the 759 fantrip, another NKP enthusiast—Jon Marx from St. Louis—and I kept an appointment with Hal Carstens to discuss 'a publishing opportunity' I had for him. Despite his incredibly busy schedule—he was both publisher and editor of RMC in those days, and he ran the company to boot—Hal took time to hear me out. After my presentation, Hal reached into his desk drawer and pulled out a file containing his own ideas for a rail publication. The file was labeled 'RAILFAN.' We were apparently walking along the same path, but even our agreement on the concept and name weren't enough to make it a good idea back in 1968: The name of the game, then as now, was *ad-*

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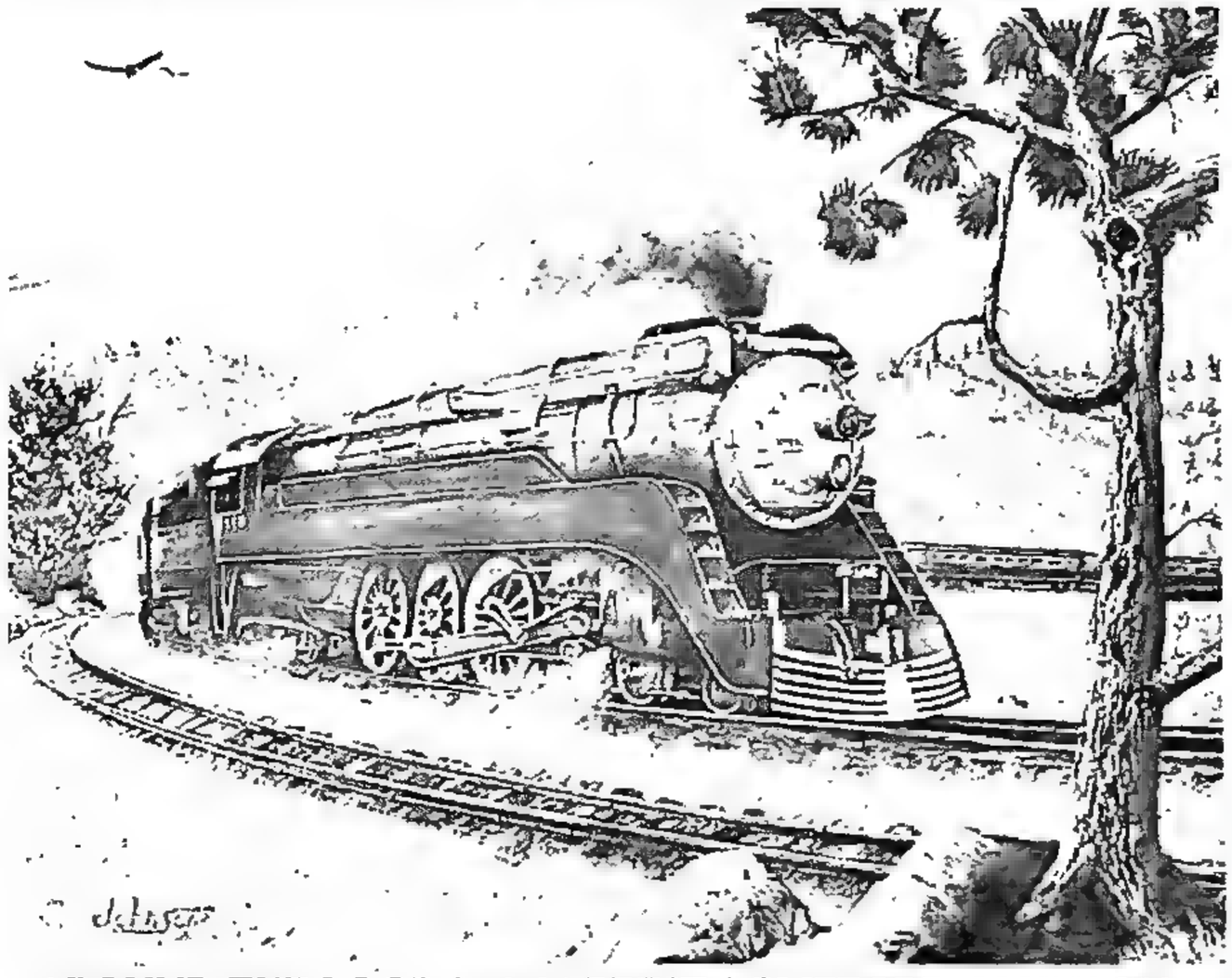

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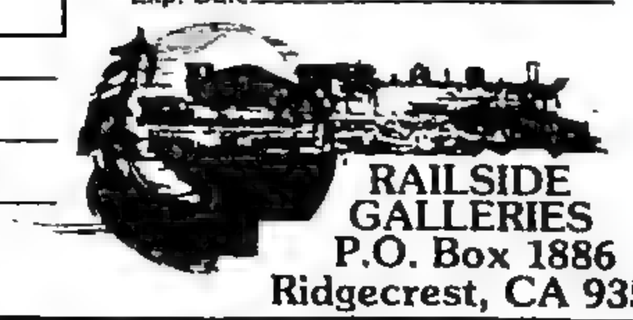

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vertising. Ads contribute a large portion of any successful magazine's income, and Hal felt that there simply weren't enough solid ad prospects in the railfan field to make head-to-head competition with *Trains* and *Railroad* magazines a reasonable publishing venture.

"The file went back into the drawer, the conference was concluded, and Jon and I headed for the door. On the way out, almost on a whim, I asked Hal to keep the idea in mind. 'Keep me in mind, too, should you need some help with RMC,' I added. To my great surprise, Hal was looking for an associate editor with graphic skills and asked me to send a resume. Three months later, I had pulled up stakes in Indiana and moved to New Jersey to join RMC's staff. It was an excellent career opportunity, and in a way it helped keep the concept of a railfan publication alive.

"Jim continued to support RMC, and when the company needed editorial help with FLYING MODELS Magazine, Hal gave Jim the chance to come on board. This was an astute move, as Jim not only did the production work on FM but also helped with RMC's photography, did some writing, and provided invaluable guidance through his considerable knowledge of both prototype and model railroading. It was a great comfort to have Jim in the next office as I tried to maintain and enhance RMC's reputation as a magazine that clearly understood model railroading's basis in real railroading.

"When I joined the staff in 1969, Hal Carstens had already founded CREATIVE CRAFTS Magazine and soon acquired FLYING MODELS. His interest in the hobby industry as a whole was thus evident, as was his desire to increase not only each magazine's circulation and advertising sales but the total number of hobby publications as well.

"These were good times, but they were also troubled times: In the early 1970s, the paper crisis hit. While Hal was struggling to line up sufficient 'slick' paper to maintain current publishing needs and schedules, some internal shifting suddenly produced a surplus of paper. At that time, it was 'use it or lose it.' *How* to use the paper was the problem; RAILFAN was the solution. It was truly an idea whose time had come. Advertising was still a key factor, of course, but the company now had additional ad personnel who could direct their talents and energies toward helping a new publication succeed.

"Like many successful businessmen, Hal tends to keep future plans under wraps. Thus, plans for the new magazine were well formulated in his mind when the editorial and advertising staff got the first hint that something was coming down the track. Ad Manager Wayne Daniels spotted some typesetting for what appeared to be a special promotional advertisement and called me over to see what I could make of it. 'It' turned out to be the advertising rate card for RAILFAN MAGAZINE! Wayne was also hired for his model and railfanning interests, so it didn't take long for the two of us to conclude that Hal was planning a new publication. We knew about the paper situation and other relevant conditions, so it wasn't hard to trace Hal's logic and come to the same conclusion that he had. But who would edit the new magazine?

"I wasn't knowledgeable enough as a railfan to handle such a responsibility, and I was completely occupied with RMC's editorial and art direction. Obviously, Jim Boyd was the logical candidate to get the nod. Sure enough, buried in the typesetting was the masthead listing the staff, listing Jim as managing editor. Even the name was easy to guess: RAILFAN was going to be born after all—and soon!

"Without telling Hal that we were on to his surprise, we quickly assessed our stock of railfan-oriented material in RMC's files. Jim began to work up an outline of possible feature articles for a premier issue based on what was in house and what could be quickly assembled from Jim's vast and current collection of photos and experiences. By the time Hal called Jim into his office to let him in on the big 'secret,' this first issue of RAILFAN was already taking shape a few doors down the hall. There was indeed a secret in the building, but at the moment it was *ours.*

"Save for some incidental graphic ideas, my involvement in the RAILFAN concept more or less came to a close at this point. It was Jim's baby now, and that was good news for everyone."

Hal was unaware that we had seen his rate card typesetting, and Tony and I spent a frantic couple of weeks laying the groundwork for the magazine based on the description of the contents that was included in the rate card information. When Hal finally called me into his office, it was an interesting scene.

"What do you think of this?" Hal asked with a grin as he held up the color proof of the first cover of RAILFAN. I went through my surprised act, and we settled down to discussing the format and content of the proposed publication.

"What do you think?" Hal repeated, ex-

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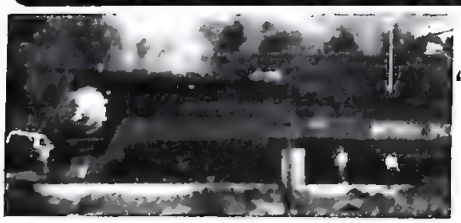

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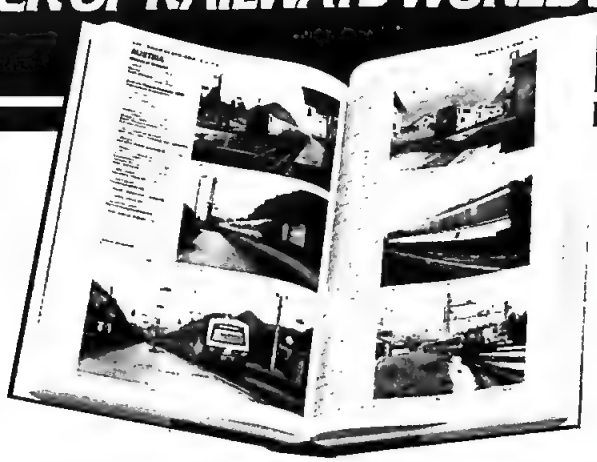

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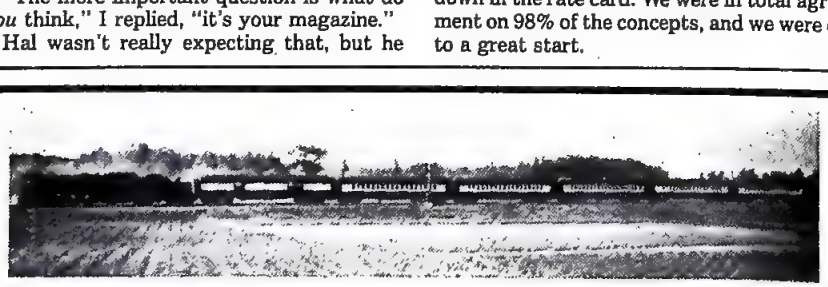
NOT ON THE WHEEL REPORT — By Joe Easley

I wish they had more patience, we're only ten minutes late!

pecting a long-winded tirade on how a railfan magazine should be put together.

"The more important question is what do *you* think," I replied, "it's your magazine."

Hal wasn't really expecting that, but he then outlined what he had in mind, duplicating almost exactly what he'd already written down in the rate card. We were in total agreement on 98% of the concepts, and we were off to a great start.



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Suddenly he stopped in mid-sentence and asked me point blank, "How long have you known?"

"About two weeks. Wayne was given your rate card repros and Tony made copies of them before putting them in your slot."

"Well, shall we do it to him?"

"Certainly," I replied, as Hal called Tony into the office.

Tony got about halfway through *his* surprised act before we all broke up into laughter. Hal called wife Phyllis at home and said simply, "They knew." We could hear her laughing on the other end of the phone.

"Quite frankly," Hal confessed, "I'd have been disappointed in you guys if you hadn't found out. Your shipping deadline is October 19th, which makes you about three weeks late already, so you'd better get at it."

We put the first issue together out of the RMC files and material that Hal, Bob Mohowski (a school teacher and railfan/modeler who works part time on the RMC staff) and I prepared on short notice. Tony was a great help in developing the initial graphic style and the column names for the magazine, and we were all very happy with the results.

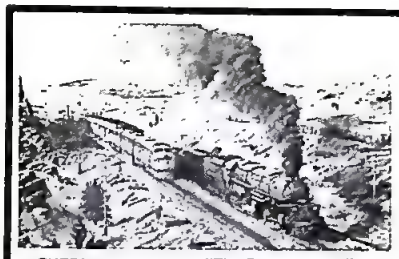
The most rewarding aspect of the whole project was the immediately favorable response we got from the readers, contributors and advertisers. We had the railfan-oriented readership of RMC to draw upon, and that gave us a boost in getting off the ground—we didn't have to make a cold start from nothing. The advertising came in with a flourish that surprised us all, and the future of RAILFAN was secure from the first issue.

Before starting his own magazine from scratch, Hal had inquired about buying *Railroad* Magazine, which at that time was obviously having its troubles. That magazine, he was informed, was simply not for sale, and Hal then went ahead with his plans for RAILFAN. Ironically, *Railroad* folded with its January 1979 issue, and by May of that year was sold to Carstens and incorporated into the already successful RAILFAN.

As for the future, while we have no immediate plans to go monthly, that will certainly be the next big step. Who knows, one of these days Hal will probably call me into his office with a grin on his face.

Ten years of RAILFAN

The last decade seems like a lifetime and it seems like no time at all. When we began RAILFAN in 1974 we had Amtrak but no Conrail, and the L&HR was healthy while the Susquehanna was on its deathbed. The worst news about the Western Pacific was that the



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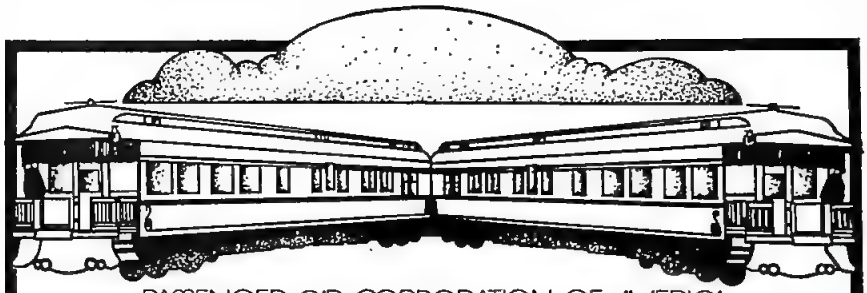

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ANNOUNCEMENTS

SUNDAY, NOVEMBER 18, 1984. Tri-State Rwy Historical Society "Railroad Extravaganza." Everything for the Railfan and Modeler. Over 100 tables, at the Boys and Girls Club of Union, N.J., 1050 Jeanette Ave., Union, N.J. 10am to 4pm, adults $2.00. Additional information send LSSAE to: Tri-State RHS, PO Box 2243, Clifton, N.J. 07015. 1184

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BOOKS & PUBLICATIONS

STEAM LOCOMOTIVES in Review — *The Eccentric Crank* by Don Barbeau, a collection of illustrated articles on specific steam locomotives including data and author's comments. Informative and fun to read. $7.00 post paid. Or for more information on this and other interesting railroad books, send self-addressed stamped envelope to: Books, Mohawk & Hudson Chapter, NRHS, Box 523, Schenectady, NY 12301. Dealer inquiries welcome. 1184

BACK ISSUES — *Railroad Magazine, Trains, Model Railroader, Railroad Model Craftsman,* others. SSAE for list. Alker, Mayflower Ct., Martinsville, NJ 08836. TF

TMER&L, TMER&T, M&ST weekly, adult, streetcar passes, 1930-1958, for sale. List and sample $1. Meyer, 128 Corner St., Watertown, WI 53094. 185

REVISED EDITION: "Trolley and Interurban Lines of the United States and Canada" $8.50 pp. (Dealer rates available). Joseph Gross, Box 14253, Rochester, NY 14614.785

THE DIESELS ARE BACK! The "C&O Diesel Review" is now in its third printing. Great photos and lots of spotting and detailing information. Great for modelers and railfans. Feature section on U25B's. Still just $18.95. Ohio residents 5% tax. From Canada, Canadian Postal Money Orders to US funds. Diesel Book, Dept. 6, 2610 McDaniel Court, Grove City, OH 43123. 1184

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OUT-OF-PRINT railroad books, magazines, official guides, Poors manuals, timetables, annual reports. Please send $1 for large catalog. Want lists welcome. Collections bought. Tom Bjorkman, 128 Lake Drive East, Wayne, NJ 07470.1184

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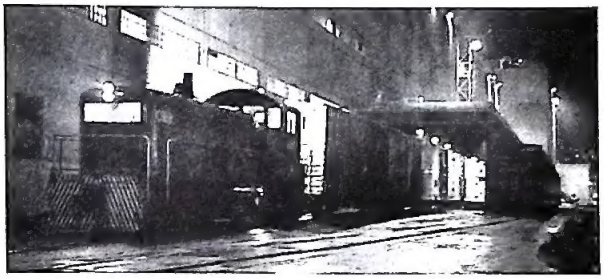

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dark green didn't photograph as well as the old orange and silver. If we wanted big steam, it looked like it was a love affair with UP's 8444, Reading T-1s and the Southern's engines or nothing at all.

The next ten years turned out to be, as they say, the best of times and the worst of times. We lost a lot of pretty-good-sized railroads to mergers, but we got a lot of new short lines in the process. In the permanent loss category were the bulk of F-units, E-units, Baldwins and almost anything that wasn't built by EMD or GE since 1960, including GG1s and the eternal Northwestern Steel & Wire 0-8-0s. But you can wear out your "who'd-have-believed-its" on steam restorations ranging from SP 4449, T&P 610, C&O 614 and UP 3985 to Pennsy 7002 and the 150-year-old original *John Bull*.

The fact that the railfan field has grown enough to support both R&R and *Trains* with enough advertising to stay healthy and is fertile ground for literally hundreds of newsletters and specialty magazines is a testimony to the vitality of the hobby. Railroading will continue to change, and tomorrow's new will replace yesterday's new as the old returns from time to time for an honored place in the sun. I, for one, think that railfanning is here to stay, and all the evidence shows the hobby growing ever stronger. I'm very much looking forward to the next ten years—if for no other reason than to find out if somebody will come up with a paint scheme that can make those godawful new GE Dash-8s look good!

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The St. Louis-San Francisco made extensive use of the EMD Styling Section, beginning with its E7s of 1947. The undated Ben Dedek rendering (above) shows two versions of a scheme completely different from the passenger scheme ultimately used. Note the MP-style "Loewy curve" (page 36) on the sides and the art deco nose pattern similar to that applied to the C&NW F-units (compare with 4102-A on page 38).

The Harry Bockewicz quickies at left show proposals for the Frisco's 1948 F3s. Compare the top one with the TP&W unit on page 42. Compare the bottom one with the Southern on page 34. The middle one has a nose curve very similar to that used on the Wabash and NC&StL units—and note how faithfully the artwork matches the actual unit (5016 was in St. Louis in June 1965). When the black was replaced in 1965, it was with EMD's GP35 demonstrator colors as on the 5654 at the Railway Progress Exposition in Chicago in 1963.

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